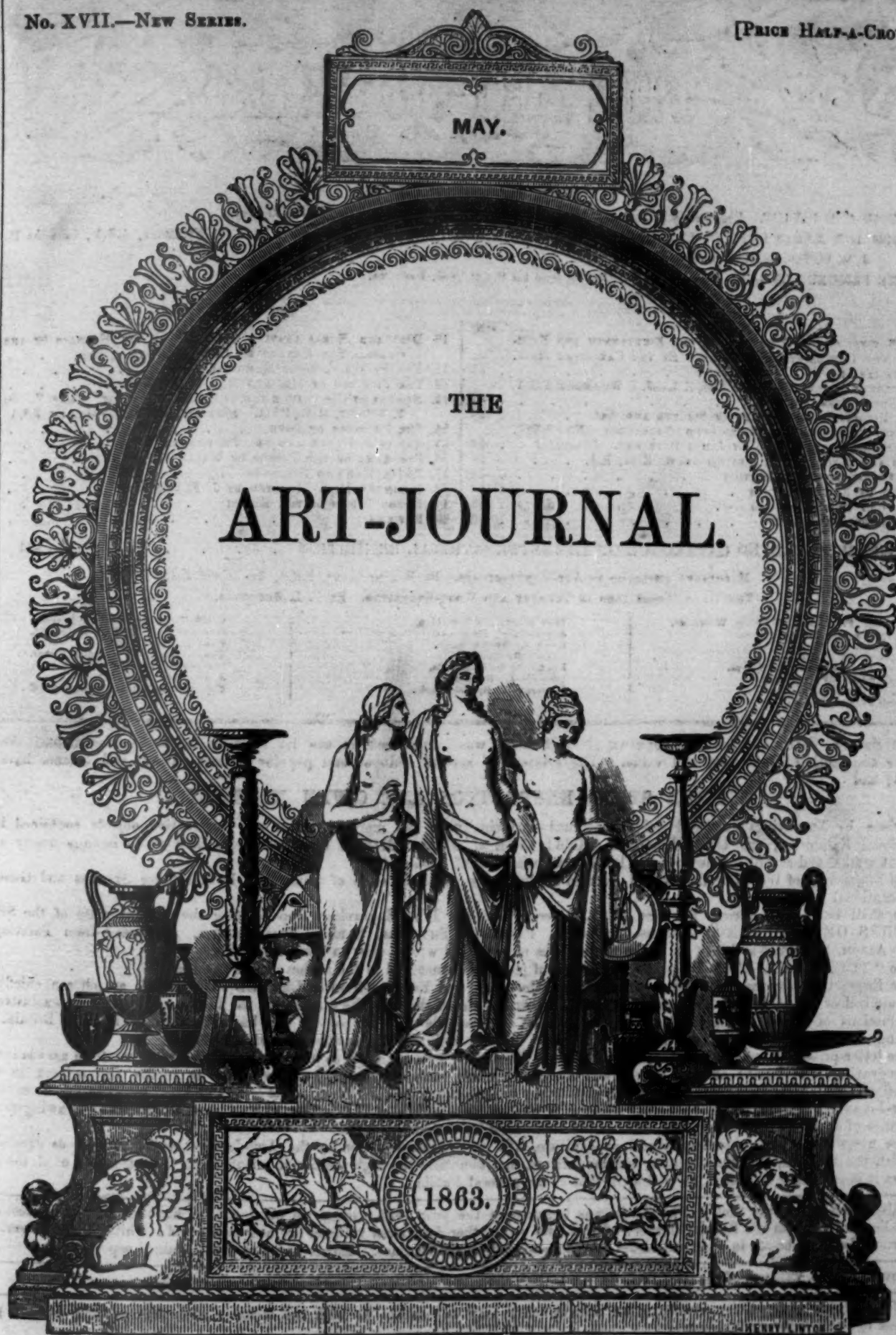


ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—PART XIV.

No. XVII.—NEW SERIES.

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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. CUPID AND PSYCHE. Engraved by F. JOURNET, from the Picture by W. ETT, R.A., in the National Gallery.
2. DIDO AND AENEAS LEAVING CARTHAGE ON THE MORNING OF THE CHASE. Engraved by J. T. WILLMORE, A.R.A., from the Picture by J. M. W. TURNER, R.A., in the National Gallery.
3. THE PRISONER OF LOVE. Engraved by W. ROFFE, from the Statue by G. FONTANA.

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THREE STEEL ENGRAVINGS ARE GIVEN MONTHLY.

Illustrations by Engravings on Wood being continued—principally of the more attractive and instructive objects contained in the International Exhibition, the ILLUSTRATED CATALOGUE of which will thus be so comprehensive as to include nearly all its prominent works, and accord honour to every leading manufacturer of Europe.

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We shall issue also, during the year 1863, a series of Seven Line Engravings, representing the present state of the SEVEN CHURCHES OF ASIA MINOR—EPHESUS, SMYRNA, PERGAMOS, THYATIRA, SARDIS, PHILADELPHIA, LAODICEA—from Paintings by THOMAS ALLOM, the artist-architect by whom these places were visited with a view to these Engravings.

The "TURNER GALLERY" supplies engravings of pictures bequeathed to the nation by the great artist.

The Engravings—by the best engravers of England, Germany, and France—from SELECTED PICTURES, are chosen chiefly from the private collections of British Art-patrons, who have liberally placed them at the disposal of the Editor. They consist exclusively of the productions of British Artists, and will include at least one example of every painter who has achieved fame in Great Britain. The Engravings, for interest of subject, and perfection of finish, will vie with the best and costliest of any period.

The letter-press will, as heretofore, consist of several Illustrated Articles, such as may derive additional value from association with wood engravings; of Essays on the higher and more important purposes of Art, endeavouring to render the subject in all its ramifications popular; while attention will be given to every topic that can forward the interests of Art and Art-manufacture, so as to make the ART-JOURNAL indispensable in the Atelier and the Workshop, as a source of instruction, as well as welcome in the Drawing-room, by its elegance of character and the graceful and beautiful nature of its varied contents.

The utmost exertions, aided by liberal expenditure, will be continued to render the ART-JOURNAL useful as well as agreeable to the Artist, the Amateur, the Manufacturer, and the Artisan, and to uphold the high position it maintains in the estimation of all the classes to whom it is especially addressed, as well as in that of the general Public.

Subscribers are aware that a New Series was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures: of that new series, therefore, seven volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—consists of six volumes. Either series may be obtained separately.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 13, BURLEIGH STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

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THE ART-JOURNAL.

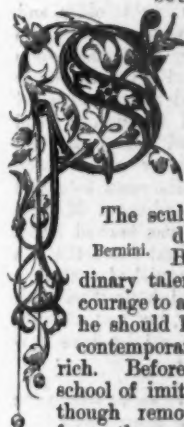


LONDON, MAY 1, 1863.

THE
REVIVAL OF THE FINE ARTS
IN THE EIGHTEENTH AND NINETEENTH
CENTURIES.*

BY THE CAVALIERE M. A. MIGLIARINI.

SCULPTURE.



SCULPTURE must not be confounded with her younger sister, Painting; for she is jealous of her prerogatives, and of her boundaries, though confined within narrower limits.

The sculpture of the last century dates from the school of Bernini. Bernini, a man of extraordinary talents, but who had not the courage to act with independence, lest he should lose the patronage of his contemporaries, and never become rich. Before his time flourished the school of imitators of Michael Angelo, though removed to a vast distance from the great master. They disgusted the public by their exaggerations, and caused sculpture to fall into disrepute, until its legitimate use was perverted for mere purposes of decoration. Bernini was resolved to render sculpture attractive and pleasing to the eye; and to avoid the hard appearance of the marble, he added an almost inimitable finish to his works, giving such tenderness to the surface that it looked like wax. By carrying this quality too far, he approached the limits of a counterfeit of nature; a fault to which all are liable who are ignorant of the maxim, that the imitation in which we delight is never an exact *fac-simile*, which can only cause disgust. Many artists followed the example of Bernini, or rather receded still farther from nature in the attempt to approach her too closely.

The French sculptor, Jean Antoine Hudson, was among those who strove to raise sculpture to her former greatness. His statue of St. Bruno, in the church of the Carthusians, in Rome, is a *chef-d'œuvre* of his time; the monastic habit, and the compunction expressed in the countenance of the saint, with his attitude of penance, harmonise well, and are finely rendered. Hudson's portrait of Voltaire, in the costume of the time, is a work in grand proportions, and deserves greater praise than it has received. The sculptor was also to have executed a companion statue to that of St. Bruno, to fill the opposite niche, the subject fixed on being St. John the Baptist. He had already prepared an anatomical study,

life-size, in the act of preaching, when, from some unknown cause, the work was suspended. He has, however, bequeathed to the youth of the present day, an example of the best anatomical treatment, of which artists and students of the academies constantly avail themselves. I have never met with any notice of Hudson's life or works; and the sole remembrance retained of either is due to public gratitude, elicited by his merits.

During this period many eminent sculptors flourished in France; but, as I am unacquainted with their works, I must refer my readers to their memoirs by French authors.

I cannot, however, pass in silence over the merits of one French sculptor, Etienne Etienne Falconet, who was, besides, a lively and accomplished writer upon Art.

His statue of Peter the Great, a semi-colossal equestrian group, which he himself cast in bronze at St. Petersburg, contains many points of excellence. A plaster-cast of the horse's head, when placed beside the celebrated antique head of a horse in Naples, also beside the horse's head in the Etruscan room of the Gallery of the Uffizi, in Florence, which is still better known, and beside other examples of a like nature in Rome, lost nothing by the comparison; or rather, the comparison enabled us better to appreciate the distinguished merits of Falconet's work.

Several artists in Rome about this time attempted to improve the state of sculpture; but the honour of the regeneration was reserved for a later period.

As many writers have already pointed out the merits of Canova, I shall only give a brief notice of him here. He studied from nature as his opportunities allowed, or rather, as nature appeared to him, whilst he was still a resident in his native land, Venetia. These studies produced the group of Dædalus and Icarus. A generous patron, perceiving the germs of future success, gave him the means to travel to Rome. There, he found himself in the midst of a new world; and he at once set to work to study the severe style of antique Art: the result of his labours appeared in his seated statue of Theseus, the conqueror of the Minotaur. When this work was placed beside his former group of Dædalus and Icarus, his friends remarked, that he had passed from one extreme to the other; and as he became aware that the public was not sufficiently advanced in the study of Art to follow in his footsteps, he, from that time forth, confined his imitation of the antique within such limits as not to offend the taste of his contemporaries, whilst adding many a seductive grace of his own—perhaps more than would have met the approbation of the sculptors of ancient Greece. He soared so high, however, that he left all modern sculptors far behind, though still, in my opinion, he was as much surpassed by the ancients. He rivalled Bernini in effacing the hard surface of the marble, but without allowing this quality to degenerate into an abuse. His admirable works are all well known; he was an amiable man, with an excellent heart, and exemplary in his moral conduct. His death was universally lamented, and the palm has been awarded to him among those who vied in the restoration of sculpture to her former dignified position.

We have already assigned Flaxman a distinguished place for rare endowments among the painters, and as far as I can judge by his numerous designs, and by the verdict of competent critics, I believe his productions in marble to be equally excellent. In order not to pass over his merits in this department of Art, it will be sufficient to remind the reader of a work by him, which we can more easily examine in

the plaster-cast than we can obtain a sight of the original. I wish to draw the reader's attention to the magnificent work he modelled in the lowest relief, the shield of Achilles, and in which he followed the well-known description of Homer. Though the subject was the poet's own invention, it is evident that Homer derived his idea from some work of Art which he had seen in his travels, at a period when Art was solely employed for decorative purposes, since sculpture applied to higher objects, such as the representation of the beautiful, only flourished some centuries later. Homer foresaw, however, that the Art might grow to higher perfection, after the examples presented to him in Egypt and in some of the cities of Asia; and he appeared to prophesy its future greatness when he attributed that perfection to the superhuman wisdom of Vulcan.

It is a well-known fact that, before Flaxman, all attempts to give a plastic form to the *chape*, or shield of Achilles, as described by Homer, had been fruitless; great labour had been expended on these attempts, but unhappily without result. The victory was reserved for the artist who had begun his career by giving us a series of illustrations from the story of the siege of Troy, and others taken from that of the perilous voyage of Ulysses. To Flaxman alone had been hitherto granted the power to comprehend the true poetic sentiment, and to reproduce the conception, of Homer. It might almost have been supposed that he was an eyewitness of the scene, or had beheld it in a vision; and what the Greek poet described in harmonious verse, Flaxman transformed into delightful images. I am not aware if this splendid work of Art has yet been engraved in separate parts, so as to enable the public to appreciate the marvellous truth and exact proportions of the composition; but from the form being circular, it is otherwise impossible to compare the separate parts and judge of their symmetry. It has been praised, but not as much as it deserves, though I may venture to assert, that all artists of eminence have expressed their admiration of it, and that when they have been able to procure a plaster-cast, they have held it as precious as a work of antique sculpture. If the fragments of such a work had been discovered underground, they would have filled the world with wonder, and numerous would have been the engravings made from them and the learned commentaries written on the subject; but neither engravings nor commentaries appeared, because the artist, the most modest of men, was yet alive; and perhaps, likewise, because it was hoped that he might still produce other works of equal power.

At the period when Canova first began to make himself known, and when Flaxman was occupied with his more severe studies, a French sculptor, named Schinard, appeared, whose works were appreciated by connoisseurs in Art. Unfortunately for himself, he reached Italy at the moment of a political crisis, and his name was quite unknown in his own country, where he is not mentioned in any history of Art, except in a note to the life of the contemporary painter, Benvenuti, in the "Biographie Française." To account for this neglect, it may be said that only one work of his remains, and that a ceramic group, about two or three feet high. But, it may be

* Engravings from Flaxman's designs for the shield of Achilles exist now in Rome.—S. H.

The Shield was also engraved, about eighteen years ago, by Mr. Freebairn, of London, in six compartments. The style of engraving adopted was that known as Bates's Patent Anaglyptograph, one admirably suited for bas-reliefs, medals, &c., of which engraved examples have appeared in the *Art-Journal*.—[Ed. A.J.]

* Continued from p. 84.



asked, can this be sufficient to place him in the first rank of artists, and among those who laboured for the revival of sculpture? In reply, I must observe, that if the palm was assigned to this work in a competition in the city, which at that time contained the most celebrated artists, where it was pronounced superior to any other, and where Schinard was preferred before native sculptors; and, farther, if in it be found the inspiration of a wonderful genius, and we discover the signs of a step in advance nearer the goal, leaving numerous contemporary artists engaged in the same pursuit far behind,—ought we not to render justice where it is due? He was very young when he executed this group; what might he not, therefore, have produced had he been permitted to exercise his Art at a riper age, and had he met with those encouragements which are so necessary to success. If Dante had never written a line beyond the episode of Francesca da Rimini, or Torquato Tasso had only written the death of Clorinda, would both these authors have been refused a place among the first poets? Who does not perceive in the passages alluded to, the inspiration of men who rose above their sphere? *Ab ungue leonem.* The theme which was given out, and which was so successfully executed by Schinard, was the fable of Perseus, where the hero supports Andromeda, who faints in his arms whilst he lifts her from the rock to which she had been bound, to be devoured by the sea-monster, now lying stony in death. Perseus, on beholding her nearer, passes from pity to love; the beautiful victim, although secure of life, was but a moment before in despair, and is slowly reviving. The composition is new, and is treated in all its parts in an agreeable manner, the execution is admirable, and the whole style elevated and original; so that it might be mistaken for the work of an ancient Greek artist, which had been recovered from some buried city, such as Pompeii or Herculaneum. It is preserved in the Academy of St. Luke, in Rome, to which it was bequeathed as a mark of respect to the institution, by the artist Balestra.

About this time I made the acquaintance of an English sculptor, of the name of Dear, by whom I had seen a bas-relief well composed, and executed in an excellent manner. The subject was the Judgment of Paris, and it contained many figures. He died in the flower of his age, and I have never met with any account of him, except a short notice that he was at work in 1812, which must be an error of the press for 1802, as he could not have been alive at so late a date.

I am not aware who was the first instructor of Thorwaldsen, the Danish sculptor; but he arrived in Rome, already well acquainted with the elements of his Art. Denmark has always produced men of remarkable powers, though often unknown to the rest of Europe, which can only be explained by the fact, that Danish is little studied out of Denmark, although those works which have been translated have met with general approbation. Thorwaldsen soon made himself known to the Society of Artists in Rome as a man of extraordinary genius. Perhaps there is no society more capable of forming a correct judgment on artistic merit. Composed of men from various nations, they are too many, and dispersed over too wide an area, to be divided by party spirit: they are, besides, supported by a public in the habit of seeing works of Art, and who have inherited from former generations a peculiar delicacy of perception, and can, therefore, strengthen and confirm the opinion of professional artists. It is greatly to be

lamented, that these judges are not men of independent fortunes, by whom genius can be encouraged and patronised, since the patronage of the great ever was, and will be, that of blind Fortune, who deals out her favours as chance directs. Young Thorwaldsen had been richly endowed by nature; and, finding himself in the midst of a mine of artistic treasures, with excellent examples before him, he studied from the original compositions of his countryman, Carsten, and listened to the advice of the philosopher Fernow.* He never wavered in his choice; but from first to last he advanced in the right direction. He displayed the riches of his imagination in the production of many works of great excellence; but after he had completed the clay, he was obliged to destroy them, from not being able to afford to have them cast in plaster. Among these works was a group representing Peace seated on a globe, and holding Plato (emblematic of wealth) as a child, pressed to her side, according to the allegory adopted by Cephisadota.† I mention this group, because I hope the sketch, which was one-third the size of life, may have been preserved. At the cost of great sacrifices, he at length succeeded in obtaining a cast of his statue of Jason, the conqueror of the Golden Fleece, and, by a happy chance, it attracted the notice of Mr. Hope, who ordered a marble copy. It is with much pleasure that I record the name of this Mæcenas, to whom the lovers of the Fine Arts are indebted for the first encouragement given to an artist who afterwards became so celebrated, and for having given him the opportunity of making himself known. Before Thorwaldsen had finished the statue for Mr. Hope, the public became aware that a *chef-d'œuvre* was about to appear from his chisel; and so many commissions were showered upon him, that it was difficult to satisfy the numerous demands. His works are so well known by engravings and copies, that I need not enumerate them; but among all his remarkable productions, the palm may be assigned to his statue of the Redeemer and the Apostles, in colossal size, the last of which were executed by his best scholars.

It is interesting to observe how he conceived the subject, and how he proposed to treat it, keeping within the limits of his art, and, whilst desirous of giving the true sentiment, so difficult to express, not to abandon the classic ground; further, how he has succeeded in rousing the spectator in the inmost recesses of his soul, and awakening his sense of the germs of that divine origin which are choked by the delusions of this world, but which are no sooner revived, than they enable us to conceive the sublime in nature as seen in the harmony of external forms. We are thus led to comprehend material beauty allied to moral perfection; and are given a foretaste of that happiness which words cannot express, but of which we feel the joyful conviction:—

Perché appressandosi al suo delirio
Nostro intelletto si profonda tanto
Che retro la memoria non può ire.
DANTE, *Paradiso*, Canto I.

Thorwaldsen has thus presented us with an image of the only-begotten Son of God, who, in love to mankind, took on himself the human form in the hour of our redemption. He has represented him clothed with a mantle, which conceals his divinity as with a cloud, that the greatness of his glory may not prevent mortal men from approaching him; he stands, because always occupied in scat-

* Author of the Life of Carsten.
† Pausan., lib. ix. cap. 16; Sillig, p. 145.

† "For that, so near approaching its desire,
Our intellect is to such depth absorbed,
That memory cannot follow."

CARY'S Translation.

tering his gifts; and, in his loveliness, we behold the most beautiful of the sons of men. "Thou art more beautiful than the children of men." (Psalm xlv. 2.) Grace is poured from his lips, and by his paternal embrace he proclaims eternal peace. "Come unto me all ye who are heavy laden," he cries with a voice of infinite mercy, which unites all believers in love, and gathers them under the wings of Almighty forgiveness.

Although many sculptors have attempted this subject, none have ever succeeded in uniting so many excellencies, and in so fine a manner. A work of such merit entitles Thorwaldsen to the praise of having approached nearer perfection in the art than many other sculptors; but this question must be left to the decision of posterity.

I purposely avoid any allusion to the great merits of his pupils of every nation, because I suppose them to be yet living; and, whether my own countrymen or foreigners, I neither wish to offend their modesty nor their susceptibility.

Two brothers, the Finelli of Carrara, were likewise distinguished sculptors. Carlo, the youngest, began his career just when Art had made a decided progress; he, therefore, excelled his brother, who was considerably older, and had learnt his profession when the opposite schools were contending for supremacy—one for the revival of the good style, the other for the maintenance of old and deep-rooted prejudices. Carlo passed through a good course of study, drew and composed with judgment, and executed many works which met with approbation. His most esteemed statue was that of the archangel Michael driving out Satan, which was praised by all who saw it, and which raised the artist to a level with the most distinguished sculptors. He continued to hold a high position until 1810, when he died young, but had a longer life been granted him he might have produced other works of merit.

ADVICE TO THOSE WHO INTEND TO DEDICATE THEMSELVES TO THE FINE ARTS.

Before closing these observations, I beg to offer a few considerations for the benefit of aspirants in this most attractive study. I am desirous of laying before them the present state of Art, to point out the great difficulties which they will have to encounter in exercising their profession, whilst at the same time earning a modest livelihood, in spite of the so much vaunted encouragement and patronage offered to Art; and the necessity of constant practice to attain that perfection which is never reached at a single leap. Owing to these obstacles, Art is only accessible to those who can afford to live half their lives on a small capital, to be consumed during this period. I am, however, convinced such will seldom be the case, for the profession will rarely meet with many wealthy aspirants, since it demands severe and assiduous study, both in the theory and practice, to which those who can otherwise enjoy independence are not likely to submit. The student will also have to encounter so many and such conflicting opinions in the different schools, that this alone is a sufficient reason to deter him from dedicating himself to the profession. With regard to the general public, they insist on Art following the fashion of the century, as men attired in togas have ceased to please the taste of the present day. Modern dress is less objectionable in painting; but when we behold the beautiful forms of our coats represented in sculpture, and, worse still, the hoops and little round hats of the ladies, and we do not laugh now, I am much mistaken if posterity will not find double cause for mirth. A few artists vainly maintain the

classical style in their statues, whatever period they may represent; but they are overlooked, or denounced as Ostragoths.

Lest I should not be believed in these assertions of the difficulties which lie in the way of Art, I will proceed to describe them more in detail.

Painting is no longer employed as a means of decoration in the palaces of the wealthy; and the works which remain, whether antique, or of the *cinquante* period, are only admired, because belonging to the traditions of the family, but no one allows the example to be followed in their splendid modern mansions. Coloured papers are preferred, or stuff, and hangings, the beautiful invention of the upholsterer, but now considered to denote good taste. Galleries of pictures are only tolerated by those who inherit them; and thus their number has greatly diminished in the last seventy years. The consequence has been, that artists cannot easily find a field on which to display their talents in great compositions, and they even find considerable difficulty in procuring the means to display it in small pictures.*

One great resource for the artist has always been portrait-painting; but here he encounters photography—a valuable discovery, but not confined within its proper limits. The enthusiasm with which it has been received has caused a surfeit of photographs with which the public are inundated, depriving both the painter of portraits and the landscape-painter of his work. I humbly ask pardon of those who take advantage of this new art to present their own photographs to their friends in the form of visiting cards, as well as of those who, for a few shillings, enjoy the singular pleasure of filling their pockets with miniature portraits of their friends, to look over them at their leisure moments; I can only say, that formerly we carried our friends in our hearts, and I would rather that my friends should wholly forget me, than thus condemn me to so equivocal and passing a remembrance; I do not, however, pretend that mine will be the prevalent opinion, and every one must follow his taste. I shall abstain from enumerating the great injuries which photography will entail on the faculty of correct sight, as this objection is beyond the comprehension of the general reader.

I must mention one more difficulty in the way of Art; we cannot again expect to see a celebrated engraver in copper, as the place is already occupied by the lithographer. Who would now incur the danger of the loss of eyesight, or of failure, or involve himself in years of toil at the work of etching on metal, at his own risk and cost, for the chance of approaching the excellence of the great masters, who have distinguished themselves in the art?

I am aware that those who regulate the interests of commerce and industry calculate in a different manner. As long as the object sells they are satisfied, no matter how. I do not pretend to lay down rules on the subject, but I must adduce a recent example in Florence of the commercial advantage attendant upon good Art. Raffaello Morghen visited Florence after he had passed his youth, and after he had already attained his high reputation, and had worked long in Rome under Volpato; yet his presence in the Tuscan capital brought more than a million of dollars to the city. I should like to know how many lithographs would be required to produce an equivalent to this sum. Besides this, whoever may acquire the cele-

brated engravings of Morghen's day, may be satisfied that their value increases with age; and thus the descendants of the original purchaser possess an article of moneyed value. On the other hand, what works of lithography have become rare? I believe that the only one I can name is *Æsop's Fables*, executed by the accomplished artist Vernet, whose hand was inimitable in drawing animals.

Whilst alluding to the modern taste of representing the present fashion of dress, I touched on sculpture, which art does not either hold out a very satisfactory prospect. Few statues are now executed, and bassi-relievi are no longer used in great architectural decorations, or, in place of marble, are modelled in stucco. The monuments to men who deserve well of their country are either erected by governments or by some society; and, in spite of the pretence of competition, have become part of a system of injurious patronage—an excellent method in the fourteenth century, but now a matter of diplomacy. The artist can thus only hope for employment by raising memorials to the dead; and has to wait until a death occurs that he may be allowed to erect an honourable and sumptuous monument over the remains. This custom has been communicated to us from Egypt; but it is melancholy that it should be the last resource left for artists of merit.

Such are the achievements of *dilettanti*, and such the condition to which the favour lavished on dilettanteism has reduced the Arts. The Fine Arts are now confounded with trade. The tradesman encourages every mechanical invention, and rewards every enterprise which brings along with it a momentary profit; and thus the place once reserved for true Art has been usurped, although no mechanical process can by any possibility ever bear the immortal fruit of genius.

OBITUARY.

AUGUSTUS LEOPOLD EGG, R.A.

Scarcely had the vacancies occasioned by the resignation of two of the oldest members of the Academy been filled up, when intelligence reached England from Algiers that one of the younger members, Mr. Egg, had died there on the 26th of March.

He was son of Mr. Egg, the eminent gun-maker of Piccadilly, where he was born in 1816. The writer of this notice, who was at school with him and his brothers, in Kent, has often sat by his side during the drawing lessons, and remembers that his youthful essays exhibited no especial talent; they were, in fact, only on an average with the productions of the forty or fifty other pupils; nor did he show any particular interest in his work which would lead to the supposition that he ever purposed to make Art his profession, still less that he would ever rise to the eminence he reached. His determination must, however, have been fixed soon after leaving school, for he was yet comparatively young when he entered the studio of Mr. Sass, now conducted by Mr. Cary; at a subsequent period he was admitted into the schools of the Royal Academy. He soon after commenced painting pictures of Italian subjects, though a stranger to Italy, and scenes from Scott's novels. He first exhibited in the gallery of the Liverpool Academy of Arts, to which he sent a picture entitled 'The Victim,' the subject from Le Sage's novel 'Le Diable Boiteux'; it was purchased by a gentleman of that town, and was engraved in the 'Gems of European Art.' A similar work was bought by the late Mr. Vernon from the walls of the Society of British Artists, in 1844, and was engraved in the *Art-Journal* for the year 1851.

His first picture exhibited at the Academy was in 1838: ten years afterwards he was elected Associate member of that institution, and in 1861

Academician. Unhappily he has lived but a short time to enjoy the honour of his elevation.

The most important pictures painted by this artist are—'Gil Blas exchanging Rings with Camilla' (1844); 'Buckingham rebuffed' (1846); 'Scene from *Taming of the Shrew*' (1847); 'Queen Elizabeth discovers she is no longer young' (1848); 'Peter the Great sees Catherine, his future Empress, for the first time' (1850); 'Pepys's Introduction to Nell Gwynne' (1851); 'The Life and Death of Buckingham' (1855); a 'Scene from Thackeray's "History of Henry Esmond, Esq."', and a triptych representing three incidents of social life and death (1858); 'The Night before Naseby' (1859); and 'Catherine and Petruccio' (1860)—the last painting he exhibited. In 1857 he was selected to arrange the gallery of modern paintings at the Manchester Exhibition.

The number of pictures painted by Mr. Egg was comparatively small, considering that more than twenty years have elapsed since his first appearance before the public. It is, however, to be accounted for by the state of his health, which was always delicate, and frequently compelled him to abstain from his labours for a length of time. About two years ago he visited the East with the hope of deriving benefit from the change, and he certainly returned with renewed strength. The last time we saw him, about three or four months ago, so far as we recollect, he spoke of himself as being "perfectly well." The news of his death, therefore, caused us no less surprise than regret. He was buried on the top of a high hill in the vicinity of Algiers.

Mr. Egg was not an artist of a great or an original genius; but his works are soundly and conscientiously painted, and some of them evidence correct judgment and great discrimination in the delineation of character. His penicilling is free rather than elaborate, and his colouring pure and harmonious. His most original work is the nameless triptych exhibited in 1858. Take him for all in all, and at a time when really good painters of *genre* and quasi-historical subjects are scarce, we "could have better spared a better man." At some future period we shall probably find something more to say respecting one whose death is undoubtedly a loss to our school.

Mr. Egg's talent for the drama was of no inferior order: in the amateur performances by "Mr. Charles Dickens's company," as we may designate those who appeared on the private stage with that gentleman as "manager," the deceased artist took an unobtrusive, but not an unimportant part, and with great success.

MR. JAMES TIBBETTS WILLMORE, A.R.A.

The death of this well-known engraver was briefly announced in our number for last month. He was born in September, 1800, at a place called Bristnald's End, in the parish of Handsworth, near Birmingham. His father, Mr. James Willmore, was at that time an extensive manufacturer of silver articles; but some few years afterwards gave up his business to a younger brother, and took a farm at Maney, near Sutton Coldfield. It was doubtless owing to his residence here that the future engraver acquired the love of dogs and birds, which his personal friends knew to be almost a passion with him to the latest hour of his life.

At the age of fourteen, young Willmore was placed with Mr. William Radclyffe, of Birmingham, an engraver of considerable talent, from whose studio came forth several pupils who afterwards became eminent: his knowledge of drawing was acquired from Mr. Barber. It does not, however, appear that he exhibited any great talent during his apprenticeship, nor did he manifest much love for his art; in fact, Mr. Radclyffe would frequently complain that his attention was more occupied with out-door amusements than with the work of the graver. At the early age of twenty-two he married; and as it was now necessary for him to devote himself seriously to labour, he came up to London, and entered into an engagement for three years with the late Mr. Charles Heath, under whose auspices he rapidly advanced in his profession, overcoming the manual difficulties of line-engraving, which are, undoubtedly, greater than those of any other

* These remarks do not apply to England, where modern Art meets with the most liberal patronage, and where even fresco-painting has been revived, wherever the size and style of building has admitted of that kind of decoration.

style. On leaving Mr. Heath's studio he was employed to engrave some plates for Brockedon's "Passes of the Alps," and Turner's "England and Wales," besides other smaller plates. Both Brockedon and Turner were so well pleased with his translations of their works, that they continued, so long as they lived, to aid him in his professional labours.

A large picture, 'Byron's Dream,' by the now president of the Royal Academy, then Mr. Eastlake, having been sent from Rome to be engraved for Mr. Alderman Moon, at that time carrying on an extensive business as a print-publisher, the choice of an engraver was left to Brockedon, who selected Mr. Willmore, though he was still young, and comparatively but little known. This was his first large plate, and it was at the time much sought after: it is bold and masterly in execution, and good in tone and colour, though rather in the set style of preceding masters.

Turner's estimate of his ability to engrave well a large plate showed itself in this way. Mr. Willmore had sent him, for touching, a proof of the painter's 'Alnwick Castle by Moonlight,' which was so satisfactory to Turner that he expressed a desire to have an interview with the engraver. When the latter called, Turner welcomed him, to use his own expression, "with many most cordial grunts, and gave him an hour's lecture, rather difficult to understand, on the art of engraving," advising him "by all means to sacrifice everything to his Art," and finished the interview by asking him to undertake, on his own account, a large plate from one of his (Turner's) pictures. This, however, the engraver was not disposed to accede to at the time, and so the matter rested for a period; but not very long after, Turner went to his house, and on finding that he had a wife and children, expressed himself in no very complimentary terms of married life:—"I hate married men," he said; "they never make any sacrifice to the Arts, but are always thinking of their duty to their wives and families, or some rubbish of that sort." This is quite characteristic of the great painter, who unquestionably sacrificed everything to his Art, and totally ignored all social and domestic enjoyment. The second interview with Willmore terminated by Turner engaging to let him have a picture to engrave as a kind of joint speculation, the conditions being that 850 impressions, proofs and prints only, should be taken; of these Turner was to have 250, and Willmore the remainder, each party to pay his own share of the cost of printing. When the given number was taken off, the plate was to be cut in two, and each to have a half; but Turner got the copper from the printer, and the engraver never received his share of the metal. When he asked Turner about it, the latter replied—"You need not trouble yourself, I'll spoil it." This is the history of the famous 'Mercury and Argus' engraving, one of the most beautiful landscapes of modern times: it is executed in a style of Willmore's own, perfectly free from mannerism or imitation—is elaborately finished, yet brilliant in effect, with an infinite variety of tones and colour, from the richest black to the softest and most delicate tints. The whole of the impressions which came to the engraver's share were bought by Alderman Moon.

Mr. Willmore's next large plate was from Turner's 'Ancient Italy,' a very different subject from the former, inasmuch as it consists almost entirely of elaborate architecture; and as Turner's edifices generally belong to no particular period, and can scarcely be associated with any recognised order, they are not very easy to translate. The engraver, nevertheless, made an admirable plate of the subject, imparting to it many of the qualities of the 'Mercury and Argus,' with, perhaps, a greater concentration of effect. Mr. Willmore, at a much later date, re-engraved the 'Ancient Italy,' and some other of Turner's pictures on a reduced scale, for the *Art-Journal*. Fine early proof impressions of the large plate are scarce and valuable; but ordinary prints are cheap enough, for the plate being copper, it was electrotyped, and hence impressions have been multiplied *ad infinitum*.

The remainder of Mr. Willmore's engravings are executed on steel. Those which immediately

followed the 'Ancient Italy' were 'Oberwessel,' and 'The Old Téméraire,' both after Turner; they were succeeded by 'Cape Colonna by Moonlight,' 'Dover,' 'The Golden Bough,' 'Venice,' and 'Childe Harold's Pilgrimage,' all after Turner. For Alderman Moon he engraved Sir E. Landseer's 'Return from Deer-Stalking—Crossing the Bridge,' a most successful plate: it sold so well that it was re-engraved on a smaller scale, for Mr. Gambart. The companion plate, 'Harvest in the Highlands,' after Landseer and Callcott, was purchased by the Art-Union of London, as was that of 'Wind against Tide,' from Stanfield's picture; the 'Villa of Lucullus,' after Leitch; and the 'Childe Harold.' Among the larger plates executed by Willmore are some, not hitherto mentioned, from the works of J. J. Chalon, Sir E. Landseer, Creswick and Ansdell, Jacob Thomson, and others. His small engravings are most numerous, and many of them of great beauty; the best, perhaps, are 'Alnwick Castle,' 'Windermere,' 'Lanthony Abbey,' and 'Venice,' the last executed for the *Art-Journal*.

Mr. Willmore was very rapid in his work, arising from his quick perception of what was needed, and his knowledge of the means necessary to produce the required effect: had he been less so, he could not have got through the large amount of labour which fell to his lot. His liberality to other members of his profession was well known; he was ever ready to give advice about a plate, or to touch a proof for any one who sought his assistance; and at one period of his life applications of this nature were so numerous as to be a considerable tax on his time. An active and zealous member of the Artists' Annuity and Benevolent Fund, his services were so highly appreciated that he was called upon, at various times, to fill all the official positions in the society. Mr. Willmore was elected Associate Engraver of the Royal Academy in 1843.

Both sight and health had become greatly impaired during the last five or six years, so much so as to induce his friends to urge his relinquishing the labours of the studio: their remonstrances, however, were unavailing; he struggled on at his work till pain and weakness compelled him to do what kind advice and remonstrance could not effect. One or two plates, which were not completed when he had become incapacitated for work, have been finished by his younger brother, Mr. A. Willmore, whose name cannot be unknown to our readers.

PETER HESS.

The death of this distinguished artist—the *Horace Vernet* of Germany, as he has been called, which means the great battle-painter of that country—is announced as having taken place towards the end of March. He was born at Düsseldorf in 1793, and, like Vernet, served in early life in the armies of Germany, where, in all probability, he acquired a taste for that style of subject with which his reputation as a painter is so honourably associated. Hess was present at the great battle of Leipzig, the principal incidents of which he afterwards placed on canvas; and he was frequently employed by the Emperor Alexander of Russia to depict not only important victories gained by his troops, but special events of daring or of valour. Subsequently he received the appointment of court painter to Alexander's successor, the late Emperor Nicholas, for whom he executed a series of pictures representing the retreat from Moscow.

Two of his better works, executed at a comparatively early period of his life, are—the 'Battle of Arcis-sur-Aube,' and the 'Fight in the Tyrol'; but a grander picture than either of these is 'The Entry of King Otho into Nauplia.' As a painter of *genre* and of hunting scenes he also acquired very considerable reputation. One of the best works by him of the latter class was some years ago, and probably now is, in the possession of the Baron d'Eichthal, of Munich: it is full of figures, all of which are portraits.

Peter Hess lately filled the post of Keeper of the Pinacotheca at Munich. His elder brother, Henry, is the celebrated historical painter, of European reputation: his younger brother, Charles, adopted Peter's style, and is very favourably known in Germany as a battle painter.

CIVIL ESTIMATES.

DEPARTMENT OF SCIENCE AND ART, &c.

A PARLIAMENTARY paper, recently issued, shows the following list of grants for Art-purposes made for the current year, as well as those voted for the expenses of the past financial year:—

	1863-4.	1862-3.
Science and Art Department	£122,883	£116,006
Royal Irish Academy	500	500
National Gallery, Ireland	500	2,750
British Museum	90,541	99,012
National Gallery	16,028	11,863
British Historical Portrait Gallery	1,500	1,000

A comparison of the cost of the Schools of Art Department, including the general management in London, shows an increase of £1,220; on referring to the details we find that this arises out of additions to the salaries of the clerks and their assistants, to the amount of £270, and of £2,000 to those of masters of schools, certificated masters, pupil-teachers, and others. This advance to those who are not even now too well paid, we are pleased to see. The travelling expenses of inspectors, masters, and others, show an increase of £250, consequent, it may be presumed, on the additional number of schools more recently opened which require visitation. On the credit, or decrease, side of the account, appears the sum of £300 in the purchase of instruments, books, medals, &c., awarded as prizes to pupils in the various schools of Art; and of £1,000, charged last year for photographic apparatus, chemicals, &c. This department, not being found to answer its intended purpose, has, we believe, been closed. Under the head of South Kensington Museum the decrease is £145, accounted for thus:—The salaries of curators and keepers have been advanced £105, and the police charges advanced £1,040; arising, we suppose, out of the large number of visitors during the opening of the International Exhibition, for it appears, by a note in the document, that the number of persons who visited the museum in 1862 was 1,241,369, against 604,550 in 1861; and that the receipts, on pay-days, were relatively £4,872 and £14,428; while the sale of catalogues showed an increase of £699 last year. We cannot find that any credit is taken for these receipts. What becomes of them? Surely they ought to be placed against the current expenditure. The sum paid by the public in 1862 would more than cover the police expenses of the year, which amounted to £3,150. The cost of educational apparatus, products of the animal kingdom, &c., was reduced £200 in 1862; and the item of "Public attendants, artisans, cleaners, &c.," shows a decrease of £100. Under the head of "Rooms for officers on duty at night, gas, police [why police again?], watching, firemen, &c.," is a decrease of £7,000; but immediately afterwards appears another item on the debit side of £6,000, for "Further permanent Museum Buildings;" which no doubt means, though it is not openly and honestly set forth, as it ought to be, the new dwellings which have been erected for some of the principal officials of the Museum.

The difference of £2,250 in the sum voted for the National Gallery of Ireland is accounted for by £2,500 having been given by Parliament last year for the purchase of pictures, while no vote was asked for this year; and by an increase of £50 in the item of current expenses.

The reduction of £8,471 on account of the British Museum is thus accounted for in various ways, principally under the heading of "Special Purposes and Acquisitions," and of "Buildings, furniture, &c." There is a slight increase in the amount paid to "Assistants, attendants, &c., and others."

The National Gallery estimate shows an increase of about £4,000, for the purchase of pictures; and the National Portrait Gallery of £500, for a similar purpose. There is some interesting information contained in the Report of the Director of the National Gallery, Sir C. L. Eastlake, which is printed in the Parliamentary paper, and to which we may hereafter recur.

later date; and 'A Border Foray' (1848), are the property of Sir Henry Meux. In the Marquis of Westminster's gallery are 'Hawking in the Olden Time,' and 'Greeks with Arab Horses,' both painted in 1834. 'The Retreat at Naseby' (1833), was bought by Mr. W. Furner, who also became the possessor of 'The Battle of Lewes,' painted in 1839: the former of these two pictures has been engraved. 'The Death of Harold,' exhibited in 1836, was purchased by the Rev. George Palmer.

Almost a quarter of a century after the great engagement which, for a time at least, gave peace to Europe, Mr. Cooper painted, in 1838, for Messrs. Moon, Boys, and Graves, the eminent printellers of that time, 'The Battle of Waterloo.' 'The Fight at Cropredy Bridge' was exhibited in 1841; it was bought by Mr. G. Knott. In the possession of the Duchess of Sutherland is 'The Cavalier,' painted in 1842. Between this period and 1852 appeared several pictures, some of which showed greater variety of subject than those usually proceeding from his pencil. Of the number were—'The Gillies' Departure' (1843); 'Prince Rupert routing the Besiegers at Newark,' 'Returning from Deer Stalking,' and 'The Ford—a Scene in Inverness-shire' (1844); 'Highland Courtship,' and 'The 19th of June, 1815—a Scene in Belgium,' on the day after the Battle of Waterloo,

both exhibited in 1845; 'The Slave Dealer,' and 'La Pucelle, Old Talbot, and his son, at the Battle of Patay,' in 1847; 'Harvest in the Highlands,' in 1848.

If one may form an opinion, from his works, of this artist's political sympathies, they are clearly with Cromwell and his Roundheads; almost all his principal pictures illustrate the defeats of the royalist forces in the Civil War. Several of these subjects have already been pointed out, but others followed; for example, 'The Rout at Marston Moor,' painted in 1852 for Mr. J. Cressingham; and 'The Battle of Naseby,' in 1862: the latter is still in the artist's possession. Lord Londesborough has a picture exhibited in the same year as Mr. Cressingham's; it bears the title of 'One of These,' referring to the motto on a standard for which two troopers are struggling in deadly combat. Mr. D. Salomons, M.P., has 'The Dead Trooper,' painted in 1851; and Mr. W. M. Coulthurst, 'The Picquet,' painted in 1855.

Of the three pictures we have engraved as examples of this artist's style, the first, 'THE BATTLE OF ASSYE,' painted in 1853, represents Wellington's first great victory, when, with a comparatively small army, he defeated fifty thousand of the bravest troops which the warlike tribes of India



Engraved by]

THE PRIDE OF THE DESERT.

[Rathbone and Smith.

could array against the British forces. "The sun at noon," writes Captain Maxwell, in his "Life of Wellington," "had shone on a proud array of fifty thousand men, drawn up in perfect order; he set upon a broken host, flying in dispersed bodies from a field on which the whole material of an army remained abandoned. Under more desperate circumstances a battle was never fought, and, opposed by overwhelming masses, a victory was never more completely won. . . . Assye was indeed a glorious triumph; it was a magnificent display of skill, moral courage, and perfect discipline, against native bravery and enormous physical superiority." The future renowned hero is seen in the centre, directing an onward movement of Highlanders, while in the immediate foreground a dismounted British officer defends himself against the attack of a Sepoy. 'AS ASIA SCREEN EXAMINING CAPTIVES,' was exhibited eight or nine years ago; the incident is plainly and forcibly set forth, and the work is very usefully painted. The third picture, 'THE PRIDE OF THE DESERT,' is one of Mr. Cooper's most recent works; he kindly permitted us to engrave it, before sending it to the Academy for exhibition this month. The intense love of the Arabs for their horses is proverbial, and the artist has successfully represented this feeling in the character and treatment of the composition. Taking

into account, as we have a right to do, the advanced age of the painter, the picture is one of remarkable vigour. Considering how long and close has been his study of the horse, one feels no great surprise to see, in his various pictures, such accurate and life-like representations of the animal, whether in repose or action; but it is not a little extraordinary to find in these eastern subjects, of which he has painted several, so much truth of character and expression in his delineation of the human figure, and, as it were, a perfect knowledge of the habits, manners, and costumes of some whose country he has never visited.

Perhaps there are few artists who have so well sustained the honour won in early life as Mr. Cooper. Through a protracted practice of half a century, during which the number of his works may be denominated "Legion," there must, of necessity, be some of less interest than others; but taken as a whole, his battle pieces, especially, are compositions which will bear comparison with those of any school or time. He appears to have been particularly fortunate in the selection of subjects—though, probably, some may have been suggested to him by his patrons—having a peculiar family interest, which would naturally render them valuable to the descendants of those whose banners the canvas records. JAMES DORRANCE.

SELECTED PICTURES.

FROM THE SHEEPSHANKS COLLECTION.

CUPID AND PSYCHE.

W. Ety, R.A., Painter. F. Joubert, Engraver.

ETTY'S pictures should be highly prized by those who are fortunate enough to possess any of his best works, for he stands alone among the artists of the English school, or, at least, had but one follower, Frost, with whom, in all probability, the style adopted by both will die out. Ety introduced it at a period when the public generally cared little about paintings of any kind, and he was, so far, left free to follow his own inclinations; but he was at no time a popular artist, his subjects, principally of the undraped human form, were never agreeable to the multitude, and every year since his death has removed public taste further from them. Domestic scenes, and others of a similar character, have superseded what may be called the classic ideal, and Ety's genius will only be appreciated by those who feel that Art may have a higher and more noble aspiration than to limit itself to the expression of every-day life, or the illustration of some novel-writer's descriptions.

Though we are not prepared to say that Ety was a model for all artists, there cannot be a doubt that as a colourist many made him their model; he studied the works of Titian, Giorgione, and other great Venetian masters, till he attained a power of colouring scarcely, if at all, inferior to them, and its influence extended far wider than many suppose; for it cannot be questioned that the superiority which characterises our school of living figure-painters is in no small degree owing to his example. His devotion to the "life" classes in the Academy was known to every student who attended them.

The little gem of a picture here engraved, which forms a portion of Mr. Sheepshanks' noble gift to the nation, was painted in 1822, and exhibited under the title of 'Cupid sheltering his Darling from the approaching Storm.' It is said to have been painted for the late Sir Francis Freeling, but we cannot authenticate the statement. Gilchrist, Ety's biographer, speaks of a 'Cupid and Psyche descending,' painted at this time for Sir Francis, and also mentions the 'Cupid sheltering his Darling' as in the Sheepshanks collection, but makes no reference to any previous owner. Alluding to the position in which it was hung at the Academy, he says it "met with a decidedly worse place than its predecessor, the 'Cleopatra.' Ety set much store by this small picture; and with cause. It is a flawless piece of painter's work, inimitably lovely; in sentiment, fresh and captivating as a fancy of Herrick's or Drayton's. He even imagined, though not so extensive a composition, it was perhaps a more complete picture than the 'Cleopatra.'—I took at least more pains with the parts. And reasonably he feels it 'mortifying' (writing subsequently to Sir Thomas Lawrence), 'after having studied so many years and with such application, a picture I had spent three months about, and carefully studied each part from nature, should be judged worthy no better place than the floor, to be hid by the legs of the spectators of a neighbouring and celebrated picture, and reflect its colours on their boots.'" And certainly the artist, who was not then a member of the Academy, had just and reasonable grounds of dissatisfaction, for it is an exquisite little painting, a pretty, playful idea, poetically expressed, brilliant in colour, and most carefully finished. In the dark thunder-clouds which are rolling onwards, over the distant hills we almost hear the approach of the threatening peal. The wind, too, is rising, as evidenced by the flowing and unsteady motion of Cupid's robe and the roughening of his curly locks. He has thrown down his bow and quiver to enable him the more readily to cover his "darling," which he does with a tenderness perfectly lover-like; while Psyche submits herself to the hands of her *costumier* with implicit confidence, yet looking so archly as to be most amusing. The picture may be regarded as the germ of many of those great works of a somewhat similar class painted by Ety.

THE ARCHITECTURAL EXHIBITION.

THE thirteenth Architectural Exhibition, now open in the galleries in Conduit Street, while it has taken a decided step in advance upon its predecessor, still leaves before it ample space for further progress. We are sincerely gratified to be enabled to record a generally favourable report of the present exhibition. It is far from being what it ought to be, and what we desire to see it; but, as it gives a fair promise of realising our wishes on its behalf, we will accept and treat it with cordial good will.

We have always pleaded the cause of the Architectural Exhibition with precisely that particular class of persons, who might naturally have been supposed to need no such pleading—that is, the architects themselves. The exhibition ought to express the existing status and the recognised appreciation of architecture amongst us, as an Art—an Art of our own times—an Art also that stands at the head of the great confederacy of the Arts. Such an Architectural Exhibition as this can be produced only by the united efforts of the ablest and most experienced architects, working in friendly harmony both with one another, and with every talented aspirant for future fame in their noble profession. The rule, however, has ordinarily been for the greater number of the most distinguished architects to leave the Architectural Exhibition without even a simple recognition; and thus the exhibition has generally accomplished little more than a demonstration of the fact that it has not represented the architecture of the England of the day. This year, Mr. G. G. Scott has come forward to take a becoming part in vindicating the character of this exhibition; and, in conjunction with Mr. G. E. Street, he has set an admirable example for the acceptance of certain others, who, like himself, have won distinction as architects. The gentlemen, who regularly exhibit, exhibit still; and their works this year are, for the most part, gratifying examples of confirmed success. While we plead for still stronger support from the profession for the Architectural Exhibition, let us be understood to estimate aright the efforts of its earnest and consistent friends. We trust they will not suppose that we esteem their works the less, because we seek to secure for their exhibition universal support and sympathy.

The impression produced last year in the architectural gallery of the Great Exhibition, that the Gothic has become the popular Art, and that its supremacy is both felt and admitted, is confirmed in the most striking manner in the present collections in Conduit Street. In fact, the Gothic has it all its own way in the Architectural Exhibition this year; it only wants some tokens of what is being done in Gothic architecture in metal-work. We should have been glad to have found some drawings of the Hereford and the Lichfield screens and their details—those typical expressions of living Art; and, in place of (or, at least, side by side with) the long array of competition designs for the proposed new cathedral (to cost £15,000, the prize for the accepted design being £100) at Cork, we should have thankfully welcomed some equally careful illustrations of what has lately been done, and what is still doing, in the great work of cathedral restoration. Mr. Scott sends one beautiful drawing of this class, No. 305, representing his new *revelos* at Lichfield Cathedral. Why have we not other drawings, illustrative of the restorations of Lichfield, of the works in progress at Hereford, and of Mr. Scott's noblest achievements in glorious Ely? And we must add that, in our opinion, this year's Architectural Exhibition ought not to have been permitted to print its catalogue without including some drawings to illustrate the roof-painting of the Ely nave, as a becoming tribute from the profession to the lamented Mr. L'Estrange.

The designs for the Cork Cathedral exhibit much decided variety and good grasp of architectural knowledge; and, what is very satisfactory, the least successful of these designs are devoid of that extravagance which so commonly is mistaken for talented originality. Mr. J. P. Seddon's

designs we consider to be the best; and those of Messrs. C. H. M. Mileham, E. W. Godwin, T. P. H. Cuypers, and William Lightly, possess distinguished merit. Mr. F. Wallen's design is original and clever, but it is tarnished with the taint of eccentricity. Mr. C. N. Beazley has a good design in the severest Early English manner, which is thoroughly mediæval. Mr. Godwin has preferred the Byzantine style, and he has handled it with much skill and to good purpose. Mr. Street has several of his always thoughtful and original and effective drawings (Nos. 152, 216, 233, 235, and 287), all of which must be admired, and ought to be carefully studied. Mr. Seddon also is a copious contributor, his works being not less than ten in number, and they are as good as they are numerous. Mr. Scott, too, exhibits five important drawings, the most effective being his designs for the restoration of the chapter-house at Westminster—a restoration which, when the Architectural Exhibition opens again, we trust will be in course of actual progress. The Rev. J. L. Petit has three drawings, which show that his touch is as firm and his colouring as rich and effective as ever. Mr. Seddon's design and plan for the Langham Hotel (No. 110) is very clever. Very clever also, in a perfectly different style of work, are Mr. Lightly's drawings of Florentine mosaic, Nos. 131 and 140. Mr. R. P. Spiers has nice sketches "Scrapes from France;" Mr. E. W. Godwin exhibits effective views of his new Gothic townhall at Northampton; and Messrs. Giles and Mumford have a very able design (the "second approved"), No. 182, for the Albert Middle-Class Schools: the style is thoroughly good red-brick domestic Gothic. In No. 190, 'A Design for the War Office Staircase Angle,' it is easy to recognise the artist-hand of the lamented Mr. Woodward; the design has been thrust into an angle, and not a very bright one, in the gallery, instead of its occupying (as it ought to have done) a place of honour. Mr. Whichcord's 'Brighton Hotel' does him infinite credit, and will be no less creditable to Brighton itself. Mr. M. Digby Wyatt has some clever studies and sketches. Mr. Slater contributes four finished drawings, which are distinguished by high excellence, both as designs and as architectural drawings. Mr. J. Webb and Mr. Beetholme have demonstrated their ability and judgment as architectural draughtsmen; and Mr. G. Travers's sketch of the beautiful 'North Door of Stone Church, Kent' (we have drawn it ourselves) claims for him a similar expression of decided approval. Mr. G. Truett and Mr. J. Norton have shown how actively they have laboured in their profession in two large groups of varied edifices, of which they may justly be proud. Mr. E. W. Tarn and Mr. G. F. Jones exhibit excellent designs (Nos. 231 and 236) for such houses as we delight to see; and Mr. J. Drayton Wyatt contributes one of his always admirable drawings, representing the new chapel (as seen from the south-east) about to be erected for St. John's College, Cambridge, by the ubiquitous Mr. G. G. Scott. No. 293, 'Gray-shott, Hants,' is an effective drawing by Mr. E. T'Anson. Mr. W. Burges is quite at home in his "measurements" of the wooden spire at Chalons sur Marne, and he makes us share his own sympathy with the spire-builders of the olden time. Mr. Seddon and Mr. E. Wimbridge have some exceedingly beautiful and effective designs for inlaid tiles, Nos. 379 and 327; in the latter the fleur-de-lis is introduced with singular skill. Mr. R. W. Mylne's drawings (Nos. 330, 331, and 332) of the crowns of three Scottish steeples, are very striking; and on one of the screens Dr. Salvati has placed four of his expressive examples of the mosaic pictures of St. Mark's, Venice. We conclude with adverting to the fine cartoons by MM. Guffens and Sweerts, of their noble mural paintings which perished, when on the eve of completion, by the destruction by fire of the Chamber of Commerce at Antwerp in 1858. Our artists may be content to take some lessons from these most able cartoons, which show how completely mural painting is understood abroad, if not at home; and how well it can be executed by some of their brethren.



CUPID AND PSYCHE.

FROM THE PICTURE IN THE SHEPHERD'S COLLECTION

LONDON, JAMES S. VAUGHAN

tion, and though naturalised as a denizen at Bayswater, he still paints with the smack of a foreign accent—a trait in his case far from disagreeable. Mr. HEMSLEY has a clever picture, 'The Gossips' (50), made out of the common incidents of a cottage or kitchen interior—one woman seated at a round table, another woman standing by, a child holding by her dress, another child crying in a cradle, and a cat purring, with other accessories thrown in, as bonnets and shawls, and mugs and tubs. Surely of the making of such pictures there is no end. The same artist has another painting, perfect in its way, 'A Duet' (602), a boy fiddling, a girl beating the top of a pot; a composition of close concentration, carried out to high finish, sharpened into comic point, yet kept down quiet all the while, the actors, as sometimes on the stage, unconscious of their own absurdity, which nevertheless convulses the house in laughter. This description, indeed, may serve as a summary of what such works should be. This quietism in comedy, this moderation reining in excess, are evidences of power, not to say of good breeding also. Your wits of the best taste swell not the chorus of applause: they can tickle or they can sting; but whatever they do, they themselves preserve a quiet equilibrium. Mr. HAYLLAR can be awit after this sort. And observe, the painted or the spoken wit must be neat, sharp, cleanly cut, spicy, pungent. Mr. Hayllar's 'Sugar' (163) provokes the right kind of smile in each spectator as he approaches. A lady is seated at a tea-table making tea; she looks at a guest outside the canvas, which the spectator has in imagination to fill in—by himself if he likes—and with upraised arm, sugar-tongs and sugar in hand, the damsel puts the question, "Sugar? do you take sugar, sir?" We pause for the reply. The same artist passes from 'Sugar' to 'Fresh Eggs' (204), and in the transit effects a contrast. In this more homely mood he takes an old woman, seated in market, with eggs in her lap, and cabbages, under a dingy umbrella. The work is first-rate for character and power. Returning to the smaller sphere of cottage interiors, we are glad once more to renew acquaintance with Mr. PROVIS, a name of proved repute. His small 'Cottage Home' (638) is skilled in that unmethodical composition which yet has a cunning method of its own,—a concatenation of incidents strung together loosely, yet not without logic, after the manner practised by Ostade to perfection. The Dutch are indeed our masters in this art, not less than Raffaele and Michael Angelo after a nobler calling. Mr. BROWNLOW has contributed a work true in character, 'The West of Ireland in 1800' (20). Here we have a cabin, with open door, letting in a flood of daylight on the gloom, looking out upon the shore and the sea; fresh-caught fish are on the ground, a net hangs from the roof, a spinning-wheel is in the corner, and the inmates, father, wife, and other direct or collateral descendants or relatives of the prolific Irish race, seem scarcely to know or to care what step they may next take to better their condition. Mr. Brownlow paints well, which is more than can be said of the multitude of artists with whom he here keeps company. 'Just arrived' (126), a small picture by L. SMYTHE, also deserves to be rescued from the oblivion which awaits its companions. A boat, we presume, has just come to shore, and a little fisher-boy, loaded with nets, clambers up from the beach. Other works we could wish to mention with more than passing commendation did our space permit. We had, for example, marked for notice the following—'Sweets and Bitters' (7), by M. ROBINSON: 'The Fisher's

Good-bye' (154), by E. HOLMES; 'Fox and Goose' (101), by J. W. HAYNES; 'A Sister's Love' (203), by E. C. BARNES; 'Preparing Supper' (114), by W. BROMLEY; 'The Morning Swim' (110), by T. DEARMER; 'The Market Morning' (60), by J. HENZELL; 'Sea-side Visitors' (350), by C. NICHOLLS; 'Waiting for the Turkey' (398), by G. COLE; 'From a Correspondent' (416), by HAYNES KING; and 'Reading a Lesson' (239), by W. CROSBY. These varied works have each a merit we should have wished to point out individually did time permit. 'Tuning up' (614), by F. G. PRICE; a man tuning his violin, and seemingly musing the while, is a figure sketched in with admirable character and power of hand. Among several works by the brothers Underhill we may select 'The Turnstile' (39), by W. UNDERHILL, a young mother resting her child on a rustic stile—a work of vigour; also 'A Music Lesson' (612), by F. UNDERHILL, a father tenderly teaching his boy to play on a tin whistle—a work, in contrast with some others from the same family easel, to be praised for its greater smoothness, evenness, and refinement.

Classification, always difficult, becomes especially perplexed when applied to works which in subject and treatment form a medley. The French term *genre* is mightily convenient, as including anything and everything not falling under high history or actual landscape. Mr. PASMORE paints a pleasant, *piquante* picture; his 'Village Minstrel' (113), a boy laying aside his bundle to take to his whistle—little girls all attention—is a work pretty and cheerful. His 'Elixir of Love' (75) was suggested by lines from rare Ben Jonson. An old fellow, combining the appearance of a mountebank with the air of a quack, presiding at a table loaded with old books, nostrums, and gimeracks, assures fair and perhaps incredulous customers, that he knows how to dispense "the flower of the sun, the perfect ruby we call elixir," by which can be conferred "honour, love, respect, long life," "valour—yea, and victory, to whom he will!" The idea is good, but more study should have been devoted to its circumstantial elaboration, especially in the accessories. 'Its Last Day' (497), by A. LUDOVICI, is also a bright notion; a small gang of *gamins*, in high glee, pitch and toss up an old hat, which has indeed now seen its last day. Foreign Art, like foreign manners, runs into intensity of action. 'Here you are, Sir!' (410), by A. F. DE PRADES, is also another telling, ejaculatory title; the subject, a cabby on a gloomy wintry morning hailing a passer-by, is seized with the purpose known to the French *genre*.

A great point has been gained, as we have already said, when the sound of a felicitous title comes as an echo to the sense of sight. A pretty thought put neatly on a panel, and framed and titled, has often called to our memory some well-cast sonnet, a happy fancy set, as it were, to melody. Of such examples there are not many. Mr. MORRIS's 'Butterfly Days' (214) may, however, be quoted as an instance of how subjects taken from everyday life can be redeemed from the commonplace which is the bane of this humble sphere. An interesting child, herself sportive as a kitten or a lamb, is in chase of two butterflies as they gambol through the woodland. There is an earnestness in this child's pursuit, a simplicity and singleness of aim, which it is always touching to mark in youth's tender moods of innocent joy. 'Sunny Hours' (225), by E. HOLMES, is also an infant's Idyl: a little child seated under sheltering trees, is weaving wild flowers into a wreath. 'Miss Vanity' (376), a conceited little puss, by EDWIN ROBERTS, is also a

title of quaint novelty, nicely translated upon canvas. 'How do you like me?' (506), by W. D. KENNEDY, is the exclamation of another vain lady, who certainly will do well if she prove as good as she is assuredly handsome. Artists often hit on a subject as by accident, and only when the picture is painted hunt for a name. This is a mistake, like to that of a musician, who should sit down to compose an opera before a line of the libretto has been written. The governing idea of every work should first be distinctly settled in the mind, as the central focus or germ of subsequent creation, and then all accessories will grow out in due subordination, and every part become united in a kindred birth. The true artist thinks more with his head than he works with his hands. His conceptions are his first and vital creations, even as melodies in music, which technical labour then puts to accurate instrumentation.

The school of colour, which has never failed to obtain in the history of Art applause and patronage, finds in the "Society of British Artists" two zealots in Mr. Woolmer and Mr. Pyne. Mr. WOOLMER, in his figure compositions, is too expressly voluptuous to be prudishly pure or literally true. His rapturous eye for colour seems to dance in flickering light, and his imagination swims and swoons among fleeting forms, till nature, herself beguiled, is lost in a fairyland of dreams. Mr. Woolmer's fancy takes discursive flight through the "Arabian Nights," Boccaccio's "Decameron," and Tennyson's "Dream of Fair Women." He delights in soft, velvety skin, in cheeks and lips blushing with amorous longing. This is a state of mind in which the drawing is not likely to be over severe, or the intellect calmly cool. His pictures, such as 'The Morning Dream,' from the "Rape of the Lock," and 'Sleeping in mine Arbour,' are all put together on the same chromatic principles. The three colours of red, yellow, and blue, multiplied into their infinite varieties of secondaries and tertiaries, are skilfully blended, balanced, and contrasted—reds softening into yellows, yellows blushing into reds, blues passing into emerald greens, or shading and fainting away into neutral greys, to be gemmed in turn with jewels, or decked and dazzled with flowers. Such has been the method employed by all great colourists, from Veronese to Etty and Turner. Mr. PYNE follows the like scheme in the compound of his landscapes. Let us analyse a sea-piece, 'The Fair Maid of Perth,' a shipwreck (337). We will take as a key-note the yellow of a sunset sky, even to the pitch of lemon chrome. This is then heightened into the burning of a red-hot sun, lighting the clouds into flame, each troublous wave also crested with fire. A broad purple shadow, as of the lowering tempest, is cast across the horizon, and a belt of ocean green wreaths the shore. Now there is much poetry in all this, and science too. Among the colourists we must not forget Mr. PERCY, in the well-known 'Valley of the Lledr.' Mr. J. DABRY entered the school by descent, as may be seen in his sunset on the Thames at 'Westminster' (390). That colourists are apt to be careless in their forms is proved once more by the sky outline of Westminster Palace, here painted slightly. The passion for chromatic splendour is proverbially an intoxication, and pictures painted under this spell have, perhaps, some right to claim the indulgence granted to romance.

Of the old prosy way of treating nature, if nature indeed can be ever prosy, there are in this Exhibition approved examples. Mr. TENNANT, as in 'Going to the Ferry' (276), paints our English river scenery with unpretending simplicity. Mr. CLINT is, perhaps,

most successful in his stormy sea-coasts, as in 'Fishing-boats' (386). But to the Messrs. WILLIAMS, under the disguise of well-known *noms de guerre*, would seem to belong that special monopoly which genius usurps over the domain of nature in her mountains, valleys, lakes, and rivers, with an endless variety of recurring springs, summers, autumns, and winters. Insatiable is the thirst for pictorial conquest which incites this gifted family to untiring enterprise. We have just made honourable mention of one of the household, Mr. Percy, as a colourist. Then, close by, we come upon his brother, Mr. GILBERT, who is busy 'Clearing off the Morning Mists' (313) from mountain and lake, and wiping the drowsy eye of the sun as it rises from slumber. Another brother, Mr. BONDINGTON, has given his attention to 'The Old Moat-house—Evening' (422), with all the needful ingredients served up to perfection. We discover, of course, the old house in ruins: on the right the sun is setting, on the left the moon has risen; in mid canvas runs a full flowing river, ready to receive beauteous reflections; on its waters the lily floats, on its margin a heron stalks. Then, lastly, we are indebted to Mr. G. A. WILLIAMS for white-robed frost, as seen in his exquisite little works, 'Winter's Evening' (883), and 'Winter Sunset' (875), the icy cold lighted up by the fire of the sun, the skeleton branches of the trees pencilled in clean harmony of line against the sky. We must not forget to give a word of recognition to Mr. Syer's well-known vigour of hand, ever manly, and always hearty in grasp.

Of the more modern school of landscape—a school of detail and of diligence, christened sometimes with affectation the Pre-Raphaelite—the present exhibition contains some really choice examples. Mr. ANTHONY is too independent to make himself subservient to any clique; he fortunately has a manner all his own, and in his 'Langham Castle' (400) we are glad to be reminded of his liking for circular pictures, and once more to recognise his stern uncompromising truth to nature. He certainly does not go out of his way to beguile or to win his spectators by false or fiery allurements. Mr. GOSLING is also an artist who has been fortunate enough to stumble on a manner all his own, sometimes, perhaps, a little too dotty and specky, but each year gathering, we are glad to observe, into concentrated strength. His 'Summer on the Thames' (202) leaves little to be desired. 'The Warren Gate' (349), by H. MOORE, is painted with great knowledge of nature. 'A Peep at the Llugwy' by C. EARLE, shows masterly drawing and handling in the foreground ferns and foxgloves. 'The Lodge, Sevenoaks' (44), by W. S. ROSE, is prim and precise in straight walk, fence, and flower-pots, but capitally painted; and especially would we mention, among others, 'Guisbro' Abbey' (186), by J. PEEL—a broken, brambly lane, wending its way to the summit of a moorland; beneath, a spreading sylvan vale bounded by hills. These, and such like works, are the good fruits of that close yet discriminating study of nature which is fast driving time-honoured conventionalism out of the field. So-called Pre-Raphaelism is a rock against which weaker painters have split; but to the stronger men it has served as a corner-stone upon which they are now building a temple.

We have thus shown that this exhibition, which in its nine hundred works is below mediocrity, has been saved by the merit of individual pictures. We trust that in future years the Incorporated Society of British Artists may still further justify the rights of their royal charter.

THE SOCIETY OF FEMALE ARTISTS.

THIS society has opened its seventh exhibition at No. 48, Pall Mall, having been at length so fortunate as to secure to itself a room within the area recognised as that of the Art exhibitions. For the last three years the drawings and pictures of this body have been exhibited in the late room of the New Society of Painters in Water Colours, but necessarily so early in the season as to be disadvantageous in many ways. Thus, the society having passed through a probationary term of six years, subject to all the contingencies arising from the want of a settled abode, it seems all but certain that, with the advantages it now enjoys, it has before it a future of prosperity, inasmuch as to establish it one of the most useful of our institutions that have for their aim the promotion of Fine Art. Judging from the present condition of this society, nothing but a liberal measure of success and public favour could have brought it through such trials as institutions of this kind are subject to in infancy. When other now established Art institutions were founded, some, even the most popular, must have expired but for the superhuman efforts of certain of the most resolute members. These schools—for such they may be called—have pampered the public taste to an exquisite epicurism in Art: they have not only sustained, refined, and extended the tastes of the highest classes, but they have borne a love of painting downwards to strata of society wherein formerly any critical feeling for Art would have been pronounced an impertinent affectation. Yet the development of new societies has against them not only all the influences that have operated against those now long settled in public favour, but also a variety of adverse and negative forces arising out of an entirely new order of things having relation to Art.

The activity and energy of the committee of the Society of Female Artists seem to have carried it through the perils of its earliest stage. In connection with it a school for the study of the costumed model has been established; and although the project was not very widely advertised, the school has been well attended during its first term just passed. The room in which henceforward the exhibitions will be held is by no means so large as that in which it has shown its works for the last three years. This is an advantage, as necessitating a certain concentration, with which the society commences its first season in its new abode. From this limitation, though salutary, there may be a desire to escape, when the number of works presented far exceeds the capacity of the disposable space. This year, between two and three hundred pictures, a proportion of which were accepted, have been returned for want of room. The result of this is an exhibition of a brilliancy and quality far beyond all that the society has hitherto opened to the public. In departments of painting which ladies have mostly cultivated—flowers, fruit, and still life—are examples which cannot be excelled; but the test of earnest study is figure drawing and painting, and the exhibition is especially strong in figure composition.

Of late years contributions of French pictures have formed a feature in the collection; these, however, are not continued this season. There are, nevertheless, two foreign ladies of eminence who have sent pictures—these are Madame Jerichau and Madame Lundgren, both of whom enjoy high reputation, not only on the Continent, but also in this country. 'Britannia rules the Waves' is the title of a large work by

the former lady—a single allegorical figure of heroic size standing on the prow of a galley, and extending a sceptre held in her right hand. A second is of a very different kind, being two heads on one canvas, portraits of the brothers Grimm, very energetic and firm in manner—both very argumentative heads. 'Grandmother's Pet,' by Madame LUNDGREN, contains an old woman, and her grandson seated on a table and endeavouring to thread a needle for her; the picture is generally low in tone, but has a charming variety of mellow harmonious hues, simple throughout, and without a weak point. Miss GILLIES has one drawing of touching sentiment, called 'Awakened Sorrows—Old Letters,' being a group of two persons, one of mature years, the other a girl who affectionately consoles her companion, borne down for a time by some painful remembrance. The two figures are brought together in a manner that bespeaks a warm relation between the two; the elegance of the draping alone raises the work into the class of high Art. Mrs. BACKHOUSE's contributions are even more sparkling than any that have preceded them. This lady has sent four or five drawings, very equal in their excellence; they are principally studies of children—girls: as 'Only a Half-penny'—a little flower-seller; 'Bringing Home the Dinner'—another carrying a dish of baked meat and potatoes; 'Borrowed Plumes'—a girl trying on her mistress's cap; all these drawings are very bright in colour, and well drawn and rounded. In a landscape, 'The Town of Le Puy, &c.,' Mrs. ROBERTSON BLAINE transcends all her former essays. Another picture by the same lady is from a portion, perhaps, of a suburb of Toledo, a much warmer picture than the other. Above these pictures is a portrait of Mr. Gibson, the sculptor—a very striking resemblance, by Mrs. CARPENTER. 'Savoy,' by Mrs. OLIVER, is a rich and sunny landscape; and by the same artist are other equally interesting subjects; and by Miss WILLIAMS two small simple pictures, both called 'Burnham Beeches.' In 'A Dutch Maid,' by ADELAIDE BURGESS, there is a severe abstention from the playfulness which is so much the characteristic of water-colour practice—it is really a powerful drawing. Miss WALTER's 'Flowers and Fruit, fresh gathered,' is distinguished by a force of colour seldom attained even in flower painting; more meritorious is 'Winter Fruits and Stone Ware.'

By Mrs. FOLLINGSBY there is a landscape, 'Die hohe Campe'—a scene in Bavaria, wild, rugged, and gloomy, painted with a feeling for surface and substance that would do credit to even distinguished masters in landscape art. 'The Ballad,' by ELLEN PARTRIDGE, is a country girl seated on a bank; other figure subjects are—'Saying Grace,' and 'The Bee and the Butterfly,' KATE SWIFT; 'On the Look-out,' GEORGIANA SWIFT; 'The Penitent,' CORDELIA WALKER; and 'The Tangled Walk,' ELIZA WALKER. 'The Picture-book,' AGNES BOUTVIER, is a remarkably rich and transparent group of a girl with a child on her knee. By the same artist are some very carefully-drawn and highly-coloured heads. Mrs. KEATING distinguishes herself as a painter of game and animals; she contributes a 'Brace of Woodcocks,' a 'Brace of Pheasants,' a 'Skye Terrier,' a famous 'Ratter,' and other similar subjects, painted in a manner equal to anything of the kind we have ever seen. 'Gems of the Ocean,' by FLORENCE PEEL, is a water-colour study of a mackerel and a red mullet, worked up to the utmost power of the most vivid colours. All these, and many others, are of a degree of excellence which must bespeak for the exhibition a fair share of public support.

THE FRENCH EXHIBITION.

THE gatherings we see annually in Pall Mall convey a just idea of the essence of the dramatic and the domestic of French Art. With the common nature of the French school we heartily sympathise, while traits of distinct nationality are less acceptable. Thus the present selection, like all that have preceded it, has been judiciously made, consisting of brilliant examples of the small so-called conversation subjects in which French painters stand alone. On entering the room you feel, rather than see, that there is a sprinkling of Belgian-quasi-Dutch studies on the walls, which in a very marked manner separate themselves from the French pictures. It is the weakness of the living Low Country schools that they only remind us imperfectly of Terburg, Maes, Jan Steen, and Teniers; and it is the strength of French Art, be it for better or worse, that it really refers to nothing that has gone before it. The most remarkable picture in the collection is a large composition by Leys—now, by the way, the Baron Henri Leys—carefully worked out in oil, but intended for repetition in fresco. It is the first of a series proposed for the decoration of the Town Hall of Antwerp. The subject is the Archduke Charles, afterwards Charles V., taking the oath, on his entrance into Antwerp, to govern the city in strict accordance with law and justice. The oath is administered by the bishop, attended by the authorities of the city; while on the side of the Prince are his aunt, his sisters Eleanor and Mary, and the high officers of his court. He rests his hand on the open Bible, and follows the bishop in pronouncing the oath. A chapter would not be too much for a description of this work and a commentary on its relations to the dead schools of Northern Europe. Pre-Raffaellites would claim the Baron Leys as a brother, but M. Leys aims at nothing in the Raffaellite vein, *pre* or *post*. His picture is a noble example of study and industrious practice; there is not a passage in the whole of it that has not a purpose to serve.

This annual collection has always some admirable small-talk subjects by Meissonnier and those who follow him. By himself, however, there is but one, while by his pupil, Ruy Perez (or, *Gallic*, *Ruiperez*), are several. Meissonnier's picture shows an engraver at work on a small plate; the composition is full, the adjustments most skilful, and the surface soft and liquid. One of those by Ruy Perez shows a company of three persons in a room, one reading to the other two; a clean and bright picture, abounding in greys and drabs. Another is a kind of guard-room scene, with a party of soldiers, of whom one sings to the music of a guitar, while the others listen; the feeling of the picture is much the same as that of the other—light and breadth, with a prevalence of sober and subdued colour. It is to be observed of many of the works here that they are "artist's pictures;" that is, they have been painted upon principles so severe as to exclude all sycophantic yielding to vitiated taste. A striking example of this is found in Decamps' "Singes Experts"—three or four monkeys engaged in considering the merits of an ancient picture. M. Decamps thus avenges himself on some committee who may perhaps have shown such ignorance as to refuse to pass for exhibition some picture of his own. The subject is a jest, but it is told in the most dignified style of Art; the gravity of the colour, and the very natural system of lights and darks, propose to us much to think over. The man who dares to paint thus in these days, has done and suffered much for dear

Art's sake. The severance from the colourists is so complete, that the picture would look a dark spot in one of our exhibitions. And Edouard Frère is here with some of his Ecouen rustic friends—those, by the way, to whom he affords open house, who go at all hours *nem. con.* into his garden and help themselves to his apples; and thus it is that he has succeeded in painting his rustic children in rags that really belong to them; but he is now treating larger subjects, notably a kind of rustic happy family—a composition of great artistic merit, full of character, and admirably lighted; and besides this, there are many smaller subjects similar to those which achieved for him his early reputation.

Robert-Fleury contributes a large picture, a "Procession of la Ligue"—a scene in Paris during the Huguenot persecution, in which the priesthood are the principal actors; and by Tissot there is a remarkable work which he calls "A Dance of Death," and writes upon the frame, "Penetrantes in interiora Mortis;" it is a Dantesque allegory, wherein is set forth the course of human passion and vice in their headlong career. The figures, impersonating Love, Avarice, Pride, Lust, and all the vices, are attired in fantastic costume, and advance on the downward brink of such a circle as we find described in the Divina Commedia.

To pass to something more material, there is, by Auguste Bonheur a landscape with sheep, wherein both the scene and the animals are faithfully brought forward. We renew our acquaintance with Eugène Le Poittevin in a picture more carefully painted than we have seen from his hand for some years past. To him anything is a subject, and so this introduces us to a monk who, on his way to his convent, with a leg of mutton in his hand, has met a village child, with whom he is conversing. The pictures we have seen lately of Le Poittevin have been small and sketchy; this is more carefully finished. By Lassalle is a winter scene somewhere among the Alps, with a girl found in the snow. In "The Declaration," by Willems, appears a gentleman proposing to a lady, by whom his suit is very coldly received; but we believe that there will shortly be added a much superior picture by this painter. "A Sea-shore Scene," by Achenbach, is a striking example of the sweetness of unbroken breadth, and the peculiar skill which gives remarkable brilliancy to sparse and low lights. Rousseau has a landscape, a meadow with trees and a river, simple and true; and Madou a kind of guard-room subject, in which a fortune-teller is unfolding the future to a company of soldiers. There is also a guard-room subject by Tenkate, who therein pronounces his faith in Teniers, though with less breadth of light than is found in that master; the points dwelt upon are extremely forcible. By Kreins are some rustics praying before a roadside shrine of the Virgin; and Springer immortalises those clean, quaint, bright red blocks of building that are celebrated in the works of famous Dutchmen who have gone before him. Madame Peyrol (a sister of Rosa Bonheur) sends a piece of substantially painted meadow, wherein grazes a flock of sheep. There are also, of conspicuous merit, a company of village politicians by Knaus, and a family dispute by De Braeckeleer; and three pictures by Thom, who, by the way, is a Scotsman, but a pupil of Edouard Frère, and resident with his master at Ecouen; also works by Knarren, Trayer, Menard, Lovenjen, Verboeckhoven, Troyon, and others; but as there are yet expected some additions to the collection, we shall have occasion to revert to it during the season.

THE TURNER GALLERY.

DIDO AND ÆNEAS LEAVING CARTHAGE ON THE MORNING OF THE CHASE.

Engraved by J. T. Willmore, A.R.A.

This is a picture of Turner's earliest period—one of those he painted in imitation of Claude; but the compositions of the Franco-Italian artist never equalled in grandeur of design, nor in truth of natural forms, the works of our countryman. Claude's pictures seem to breathe more of the atmosphere of the studio than of the open landscape, though he was a diligent sketcher of nature. This remark is not meant to apply to his colouring, which is often exquisitely tender, and always perfectly true; while his compositions seem universally based on one model, as if he had laid down a principle for himself from which he would never deviate, and that principle one of a formal distribution of objects no less formal in themselves; somewhat in the same way as the Dutchman lays out his garden and prunes his trees. Such an opinion will, probably, appear very heterodox to the enthusiastic admirers of Claude, yet it is only necessary to examine and compare a few of his works to be convinced of its correctness.

Claude was accustomed to introduce into his landscapes figures borrowed from classic history; these sufficed to give them a title. Turner followed in the same course, as in the "Dido and Æneas" and others. In the works of both painters, the story, as it may be called, forms generally a secondary feature in the picture, but in that which is here engraved it occupies a prominent position. The painting was exhibited at the Academy in 1814. The title had the following quotation from Dryden's translation of the Æneid appended to it:—

"When next the sun his rising light displays,
And gilds the world below with purple rays,
The Queen, Æneas, and the Tyrian court,
Shall to the shady woods for sylvan game resort."

Those who are acquainted with classic history, as it has come down to us from Greek and Roman writers, need not to be told that, even assuming Dido and Æneas to have been veritable personages, they could not be contemporaries, according to the dates assigned to the life of each: a period of three hundred years, or nearly as long, intervened between them. It was Virgil who invented the fiction, as an episode in the story of Æneas, and other Roman authors followed in his pathway. When Juno had addressed to Venus the words quoted by Turner, Virgil goes on to say—

"The rosy morn was risen from the main,
And horns and hounds awake the princely train:
They issue early through the city gate,
Where the more wakeful huntmen ready wait,
With nets, and toils, and darts, beside the force
Of Spartan dogs, and swift Massylian horse."

The Queen at length appears; on either hand
The bravest guards in martial order stand.
A flowered cymar with golden fringe she wore,
And at her back a golden quiver bore;
Her flowing hair a golden curl restrained;
A golden clasp the Tyrian robe sustains.
Then young Æneas, with a sprightly grace,
Leads on the Trojan youth to view the chase.
But far above the rest in beauty shines
The great Æneas as the troop he joins."

The architectural portion of the composition is less gorgeous than some other of Turner's Carthaginian views, but it looks more real—that is, less the work of the painter's poetical imagination—and is, undoubtedly, very fine; but there is, for a newly-built city, as Carthage then was, a kind of anachronism in the ruined bridge. In the foreground is a throng of people, whose costumes, appointments, and action suggest rather a pagan, or a splendid ceremonial procession, than a hunting cavalcade. Issuing from the bridge are Dido and Æneas, followed by a group of grooms and other servants leading horses. The "shady woods" where the "sylvan game" are to be hunted, seem to be indicated by the trees on the left, one of which is especially beautiful in form. The colouring of the picture—one of those which adorn our National Gallery—is cool, for the time is early morning, and the light overspreading the distant landscape, where the sun has risen, is admirably contrasted with the foreground, which as yet the sunbeams have scarcely reached.

This engraving is the last plate executed by the late Mr. J. T. Willmore.



J. M. W. TURNER, R.A. PICT.

DIDO AND AENEAS.

FROM THE PICTURE IN THE NATIONAL GALLERY.

J. T. WILLMOORE, SCULPT.



THE PRINCE CONSORT MEMORIAL.

THE contented unanimity with which the zealous and devoted promoters of the Prince Consort Memorial have given time for thoughtful and mature reflection upon the form which the memorial itself should assume, has all along augured well for the ultimate success of their honourable project. In the first flush of deep feeling, when we found that our Sovereign had become a widow, it was natural enough that we all should have considered that a suitable national monument to our lost and lamented Prince should be taken in hand on the instant, and carried into effect rather in accordance with the impulse of the moment than as the result of thought and care and inquiry. So an impossible monolith was proposed—just as it would, in all probability, have been proposed amongst the Britons of the time of Julius Cæsar—and, as a matter of course, after no inconsiderable discussion of matters of detail, the idea was permitted first to subside, and then altogether to vanish away.

The period of counsel and reflection followed, and men resolved to await the issue of the Commission appointed by the Queen to take the entire subject into their consideration. At length the memorial has reappeared before the public under conditions that promise its satisfactory and worthy realisation. A design, prepared by Mr. G. G. Scott, R.A., has been accepted by her Majesty, with the cordial concurrence of the Prince of Wales and the other members of the Royal Family. And Mr. Scott, in his design, has done what all who knew him were sure that he would do—he has shown both himself and the great art with which his name is identified to be fully equal to the occasion. Mr. Scott's design has been entitled, by a very high authority, an "Eleanor cross"—that is, as we understand the term, a design based upon and closely resembling one of the crosses that were erected on the occasion of the funeral progress of Eleanor, the first queen of Edward I. We presume that no one who has seen either Waltham or Northampton Cross, and has also examined Mr. Scott's actual design, would have applied the title of an Eleanor cross to the design for the memorial of the Prince Consort. What Mr. Scott has really submitted to the Queen is a design for a *canopied statue* of the Prince. Upon a quadrangular basement or platform, raised upon lofty flights of steps, and having at its angles boldly projecting groups of sculptured figures which would allude to the Great International Exhibitions, is a podium or massive plinth, the four faces of which are richly covered with sculpture, after the manner of a frieze; in the centre of the area thus obtained is the statue, a colossal seated impersonation of ALBERT THE GOOD. At the four angles of the podium rise, from sculptured groups in two tiers or orders, clusters of granite shafts grouped with statues, and these carry four great arches, canopied, which in their turn constitute the principal features of the vaulted shrine or covering for the statue. From above, rising out of the cruciform roofing of the main structure, and soaring from its rich profusion of tracery, is a lofty spire of tabernacle work, the whole surmounted by a cross. The height of the structure, from the ground to the top of the cross, is 150 (*one hundred and fifty, not 300*) feet. The materials are proposed to be granite, the finest white Sicilian marble, bronze, mosaic, and architectural metal-work—the aim being to employ natural substances of the highest order of value and beauty, and which the Prince is known to have held

in the greatest esteem for use in the Arts. The general character of the design is altogether original, while it is adapted in every particular to such treatment as the Prince Consort himself is so well known to have esteemed and admired. The style is rather an adaptation of the Gothic than pure Gothic; but the adaptation is at once felicitous, appropriate, and magnificent in its expression, and eminently calculated to fulfil the national desire that the memorial of the Prince should be worthy of the nation, and, if possible, also worthy of the man commemorated.

On future occasions we shall enter fully into particulars, and shall give minute descriptions of this most interesting work; now we are content to treat it in general terms. We may add that it is proposed to associate with the memorial itself a noble Hall of Science and Art—a British Waltham—designs for which Mr. Scott has prepared. These are structures that are calculated to accomplish precisely what the Prince Consort so ardently desired to accomplish—they will draw out and develop the Arts of England. This memorial is to be a record of the advance in all Art, that has been achieved under the fostering care of the Prince whom it will commemorate. It is to be resplendent with glowing mosaic, massive with granite and bronze, lofty and light with metallic architecture. It is to be what we may ourselves be proud to look upon, and what we may show with equally just pride to foreigners. Two things only are needed to fulfil the aspirations of the artist. Of these, one is first-rate ability in the men who will work with and for him; and the other is a subscription raised to an amount which a really noble design *must* be certain to command.

THE PICTURES OF MR. AND MRS. E. M. WARD.

E. M. WARD, ESQ., R.A.

THIS distinguished artist has just completed a large picture, remarkably noteworthy, not only for the peculiar interest attaching to the subject itself, but that it affords scope for the exercise of his talent in a different direction to that in which it is most generally evidenced.

A charming episode in the life of Hogarth has furnished the motive for this work. He, having painted the portrait (exhibited at the International Gallery last year) of Captain Coram, the founder of the Foundling Hospital, has permitted some of the children of that institution to inspect the work at his studio, in Leicester Square. The picture is surrounded by an excited group of wondering children, who, by varied characteristic signs and ejaculations, give vent to feelings of admiration and surprise.

A graceful and touching action is shown in the youngest child in front of the principal group, who is offering her tribute of flowers to the mimic captain, in irrepressible acknowledgment of Hogarth's skill. Miss Hogarth, in the immediate foreground, is supporting an invalid child, whilst directing her attention to the portrait; and Mrs. Hogarth, at a side table, spread with the materials of a feast (to which a black page furnishes additional supplies), is about to commence their distribution to the humble visitors.

Behind the portrait are grouped Hogarth and Captain Coram, in expressive and earnest action, secretly listening to the comments of the unskilled critics.

A natural and healthy tone of feeling pervades the whole treatment of this scene, in the embodiment of which the artist has been content to rely upon the varied yet simple elements which the story presented; and these he has so successfully realised as to enlist the cordial sympathies of the spectator. The figures introduced present the varied phases of life, from childhood to extreme old age, and are worked out with remarkable individuality. As this picture will form an

important feature in the forthcoming exhibition at the Royal Academy, and as we shall then enter fully into its peculiar merits, we restrict ourselves on the present occasion to this brief reference to its general treatment. We are particularly impressed with the singular fitness of this subject for engraving; and to a large class of the public we are sanguine it would be specially acceptable. The feelings aroused by the contemplation of such an incident, so treated, are both pleasurable and wholesome.

The picture is a commission from the late Mr. Duncan Dunbar.

Another work, of comparative small dimensions, called 'Les Toilettes des Morts,' is quite in the style which Mr. Ward has made essentially his own. The scene is laid in the prison of the Conciergerie, immediately prior to the execution of Charlotte Corday. The gaoler is in the act of cutting off the clustering tresses of her long fair hair, whilst she is absorbed in contemplation of her portrait, upon which M. Hauer, the artist, is engaged, and the completion of which was prevented by the summons of the executioner. Thrilling in subject, and powerful in treatment, this picture, small as it is, would have fully maintained the high reputation of Mr. Ward. It is not too much to say of this work that it is a *grand* production: limited as the size of the canvas is, the subject realises, in a remarkable degree, a concentration of qualities in regard to felicity of grouping, power of expression, and charm of colour, which form the peculiar elements of grandeur. We congratulate Mr. Williams, by whom this gem was commissioned, upon the acquisition of such a treasure. It was painted as a companion to Mr. Ward's picture of 'Fouquier-Tinville reading the Act of Accusation to Marie Antoinette,' also in possession of that gentleman.

MRS. E. M. WARD.

Marked as was the progress which this eminent artist evidenced in her admirable picture of 'Henrietta Maria hearing the Fate of her Husband, Charles I.,' exhibited last year in the Royal Academy, still few will have been prepared for the success which has attended her second essay in historical composition. Her present subject is 'An Episode in the Life of Mary Queen of Scots.' The moment selected is that in which the unfortunate queen confines her infant child, whom she never sees again, to the care of the Earl of Marr. Mary stands the embodiment of queenly dignity and womanly beauty. The deep feelings of maternal anxiety by which she is agitated but give additional interest to her grace of look and action, whilst pointing to the royal cot in which the future James I. is sleeping.

The Earl of Marr, a stag-hound by his side, receives her instructions, whilst the countess bends in affectionate interest over the infant. Behind are some of the attendants, and on the left side, through the open corridors, is seen the queen's palfrey, held by her pages, and a guard of honour waiting her departure.

In power of conception, arrangement of colour, and vigour of execution, this work may fairly claim recognition amongst the best efforts of modern Art. Though by a female hand, it is essentially a *masterly* picture. It has all the general excellence which skilled *male* Art could have brought to its illustration, whilst in some of its more touching details, as in the pose of the sleeping infant, and the pathos of the mother's anxious gaze, there is a delicacy of thought and a refinement of treatment which are especially the attributes of high feminine intelligence. The contrast afforded by the calm and placid look of the baby prince, with the conflict of varied passions characterising those by whom he is surrounded, is powerfully and happily rendered.

Highly elaborated in its details, it is still eminently forcible in execution. The embroidered coverlet—which forms a prominent feature in the accessories—the draperies, lace, carpets, are so manipulated as to show the distinctive technical qualities of the varied fabrics with marvellous fidelity, and a finish almost microscopic.

We shall refer again to this remarkable work in our notice of the Academy Exhibition; meanwhile, we congratulate this accomplished artist on a complete and deserved success.

HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER V.—Employment of animals in mediæval satire.—Reynard the Fox.—Burnellus and Fauvel.—The Charivari.—*Le monde bestoral*.—Encaustic tiles.—Shoeing the goose, and feeding pigs with roses.

THE people of the middle ages appear to have been great admirers of animals, to have observed closely their various characters and peculiarities, and to have been fond of domesticating them. They soon began to employ their peculiarities as means of satirising and caricaturing mankind; and among the literature bequeathed to them by the Romans, they received no book more eagerly than the *Fables of Æsop*, and the other collections of fables which were published under the empire. We find no traces of fables among the original literature of the German race; but the tribes who took possession of the Roman provinces no sooner became acquainted with the fables of the ancients than they began to imitate them, and stories in which animals acted the part of men were multiplied immensely, and became a very important division of mediæval fiction. Nothing was more common than to represent, in pictures and carvings, individual men under the forms of the animals who displayed similar characters or similar propensities. Cunning, treachery, and intrigue were



Fig. 1.—THE FOX IN THE PULPIT.

the prevailing vices of the middle ages, and they were those also of the fox, who hence became a favourite character in satire. The fabulists, or, we should perhaps rather say, the satirists, soon began to extend their canvas and enlarge their picture, and, instead of single examples of fraud or injustice, they introduced a variety of characters, not only foxes, but wolves, and sheep, and bears, with birds also, as the eagle, the cock, and the crow, and mixed them up together in long narratives, which thus formed general satires on the vices of contemporary society. In this manner originated the celebrated romance of "Reynard the Fox," which, in various forms, from the twelfth century to the eighteenth, enjoyed a popularity which was granted probably to no other book. The plot of this remarkable satire turns chiefly on the long struggle between the brute force of Isengrin the Wolf, possessed only with a small amount of intelligence, which is easily deceived—under which character is presented the powerful feudal baron—and the craftiness of Reynard the Fox, who represents the intelligent portion of society, which had to hold its ground by its wits, and these were continually abused to evil purposes. Reynard is swayed by a constant impulse to deceive and victimise everybody, whether friends or enemies, but especially his uncle Isengrin. It was somewhat the relationship between the ecclesiastical and baronial aristocracy. Reynard was educated in the schools, and intended for the clerical order; and at different times he is represented as acting under the dis-

guise of a priest, of a monk, of a pilgrim, or even of a prelate of the Church. Though frequently reduced to the greatest straits by the power of Isengrin, Reynard has generally the better of it in the end: he robs and defrauds Isengrin continually, outrages his wife, who is half in alliance with him, and draws him into all sorts

of dangers and sufferings, for which the latter never succeeds in obtaining justice. The old sculptors and artists appear to have preferred exhibiting Reynard in his ecclesiastical disguises, and in these he appears often in the ornamentation of mediæval architectural sculpture, in wood-carvings, in the illuminations of manu-



Fig. 2.—ECCLESIASTICAL SINCERITY.

scripts, and in other objects of Art. The popular feeling against the clergy was strong in the middle ages, and no caricature was more popular than those which exposed the immorality or dishonesty of a monk or a priest. Our first illustration is taken from a sculpture in the church of Christchurch, in Hampshire, for the drawing of which I am indebted to my friend, Mr. Llewellynn Jewitt. It represents Reynard in the pulpit, preaching; behind, or rather perhaps beside him, a diminutive cock stands upon a stool—in modern times we should be inclined to say he was acting as clerk. Reynard's costume consists merely of the ecclesiastical hood or cowl. Such subjects are frequently found on the carved seats, or misericords, in the stalls of the old cathedrals and collegiate churches. Our cut No. 2 is taken from one of these seats in the church of St. Mary, at Beverley, in Yorkshire. Two foxes are represented in the disguise of ecclesiastics, each furnished with a pastoral staff, and they appear to be receiving instructions from a prelate or personage of rank—perhaps they are undertaking a pilgrimage of penance. But their sincerity is rendered somewhat doubtful by the geese concocted in their hoods. In one of the incidents of the romance of Reynard, the hero enters a monastery and becomes a monk, in order to escape the wrath of King Noble, the lion. For some time he made an outward show of sanctity and self-privation, but unknown to his brethren he secretly helped himself freely to the good things of the monastery. One day he observed, with longing lips, a messenger who brought four fat capons as a present from a lay neighbour to the abbot. That night, when all the monks had retired to rest, Reynard obtained admission to the larder, regaled himself with one of the capons, and, as

soon as he had eaten it, trussed the three others on his back, escaped secretly from the abbey, and, throwing away his monastic garment, hurried home with his prey. We might almost imagine our cut No. 3, taken from one of the stalls of the church of Nantwich, in Cheshire, to



Fig. 3.—REYNARD TURNED MONK.

have been intended to represent this incident, or, at least, a similar one. Our next cut, No. 4, is taken from a stall in the church of Boston, in Lincolnshire. A prelate, equally false, is seated in his chair, with a mitre on his head, and the pastoral staff in his right hand. His flock are



Fig. 4.—THE PRELATE AND HIS FLOCK.

represented by a cock and hens, the former of which he holds securely with his right hand, while he appears to be preaching to them.

The popularity of the story of Reynard caused it to be imitated in a variety of shapes, and this form of satire, in which animals acted the part

of men, became altogether popular. In the latter part of the twelfth century, an Anglo-Latin poet, named Nigellus Wireker, composed a very severe satire in elegiac verse, under the title of *Speculum Stultorum*, the "Mirror of Fools." It is not a wise animal like the fox, but a simple

animal, the ass, who, under the name of Brunellus, passes among the various ranks and classes of society, and notes their crimes and vices. A prose introduction to this poem informs us that its hero is the representative of the monks in general, who were always longing for some new acquisition which was inconsistent with their profession. In fact, Brunellus is absorbed with the notion that his tail was too short, and his great ambition is to get it lengthened. For this purpose he consults a physician, who, after representing to him in vain the folly of his pursuit, gives him a receipt to make his tail grow longer, and sends him to the celebrated medical school

of Salerno to obtain the ingredients. After various adventures, in the course of which he loses a part of his tail instead of its being lengthened, Brunellus proceeds to the University of Paris to study and obtain knowledge; and we are treated with a most amusingly satirical account of the condition and manners of the scholars of that time. Soon convinced of his incapacity for learning, Brunellus abandons the university in despair, and he resolves to enter one of the monastic orders, the character of all which he passes in review. The greater part of the poem consists of a very bitter satire on the corruptions of the monkish orders and of the



Fig. 5.—A MEDIEVAL CHARIVARI.

Church in general. While still hesitating which order to choose, Brunellus falls into the hands of his old master, from whom he had run away in order to seek his fortune in the world, and he is compelled to pass the rest of his days in the same humble and servile condition in which he had begun them.

A more direct imitation of "Reynard the Fox" is found in the early French romance of "Fauvel," the hero of which is neither a fox nor an ass, but a horse. People of all ranks and classes repair to the court of Fauvel, the horse, and furnish abundant matter for satire on the moral, political, and religious hypocrisy which pervaded the whole

frame of society. At length the hero resolves to marry, and, in a finely illuminated manuscript of this romance preserved in the Imperial Library in Paris, this marriage furnishes the subject of a picture, which gives the only representation I have met with of one of the popular burlesque ceremonies which were so common in the middle ages.

Among other such ceremonies, it was customary with the populace, on the occasion of a man's or woman's second marriage, or an ill-sorted match, or on the espousals of people who were obnoxious to their neighbours, to assemble outside the house, and greet them with discordant



Fig. 6.—CONTINUATION OF THE CHARIVARI.

music. This custom is said to have been practised especially in France, and it was called a *charivari*. There is still a last remnant of it in our country in the music of marrow-bones and cleavers, with which the marriages of butchers are popularly celebrated; but the derivation of the French name appears not to be known. It occurs in old Latin documents, for it gave rise to such scandalous scenes of riot and licentiousness, that the Church did all it could, though in vain, to suppress it. The earliest mention of this custom furnished in the *Glossarium* of Ducange is contained in the synodal statutes

of the church of Avignon, passed in the year 1337, from which we learn that when such marriages occurred, people forced their way into the houses of the married couple, and carried away their goods, which they were obliged to pay a ransom for before they were returned, and the money thus raised was spent in getting up what is called in the statute relating to it a *Charivarium*. It appears from this statute, that the individuals who performed the *charivari* accompanied the happy couple to the church, and returned with them to their residence, with coarse and indecent gestures and discordant music, and uttering

scurrilous and indecent abuse, and that they ended with feasting. In the statutes of Meaux, in 1365, and in those of Hugh, Bishop of Beiers, in 1368, the same practice is forbidden, under the name of *Charavallium*; and it is mentioned in a document of the year 1372, also quoted by Ducange, under that of *Carivarium*, as then existing at Nîmes. Again, in 1445, the Council of Tours made a decree, forbidding, under pain of excommunication, "the insolences, clamours, sounds, and other tumults practised at second and third nuptials, called by the vulgar a *Charivarium*, on account of the many and grave evils arising out of them."* It will be observed that these early allusions to the *charivari* are found almost solely in documents coming from the Roman towns in the south of France, so that this practice was probably one of the many popular customs derived directly from the Romans. When Cotgrave's Dictionary was published (that is, in 1632) the practice of the *charivari* appears to have become more general in its existence, as well as its application; for he describes it as "a public defamation, or traducing of; a foule noise made, blacke *sautus* rung, to the shame and disgrace of another; hence an infamous (or infaming) ballad sung, by an armed troupe, under the window of an old dotard married, the day before, unto a yong wanton, in mockerie of them both." And, again, a *charivari de poelles* is explained as "the carting of an infamous person, graced with the harmonie of tinging kettles and frying-pan musicks."† The word is now generally used in the sense of a great tumult of discordant music, produced often by a number of persons playing different tunes on different instruments at the same time.

As I have stated above, the manuscript of the romance of "Fauvel" is in the Imperial Library in Paris. A copy of this illumination is engraved in Jaime's "Musée de la Caricature," from which our cuts Nos. 5 and 6 are taken. It is divided into three compartments, one above another, in the uppermost of which Fauvel is seen entering the nuptial chamber to his young wife, who is already in bed. The scene in the compartment below, which is copied in our cut No. 5, represents the street outside, and the mock revellers performing the *charivari*; and this is continued in the third, or lowest, compartment, which is represented in our cut No. 6. Down each side of the original illumination is a frame-work of windows, from which people, who have been disturbed by the noise, are looking out upon the tumult. It will be seen that all the performers wear masks, and that they are dressed in burlesque costume. In confirmation of the statement of the ecclesiastical synods as to the licentiousness of these exhibitions, we see one of the performers here disguised as a woman, who lifts up his dress to expose his person while dancing. The musical instruments are no less grotesque than the costumes, for they consist chiefly of kitchen utensils, such as frying-pans, mortars, saucepans, and the like.

There was another series of subjects in which animals were introduced as the instruments of satire. This satire consisted in reversing the position of man with regard to the animals over which he had been accustomed to tyrannise, so that he was subjected to the same treatment from the animals which, in his actual position, he uses towards them. This change of relative position was called in old French and Anglo-Norman, *le monde bestorné*, which was equivalent to the English phrase, "the world turned upside down," under which a series of representations, formed upon this idea, have continued to be popular among children down to a very recent period. It forms the subject, also, of old verses, I believe, both in French and English, and individual scenes from it are met with in pictorial representation at a rather early date. During the past year, in the course of accidental excavations on the site of the Friary, at Derby, a number of encaustic tiles, such as were used for the floors of the interiors of churches and large buildings,

* "Insultationes, clamores, sonos, et alios tumultus, in secundis et tertiis quorundam nuptiis, quos charivarium vulgo appellant, propter multa et gravis incommoda, prohibemus sub pena excommunicationis."—Ducange, v. *Charivarium*.

† Cotgrave's Dictionary, v. *Charivari*.

were found.* The ornamentation of these tiles, especially of the earlier ones, is, like all mediæval ornamentations, extremely varied, and the tiles sometimes present subjects of a burlesque and satirical character, though they are more frequently adorned with the arms and badges of benefactors to the church or convent. The tiles found on



Fig. 7.—THE TABLES TURNED.

the site of the priory at Derby are believed to be of the thirteenth century, and one pattern, a diminished copy of which is given in our cut No. 7, presents a subject taken from the *monde bestoré*. The hare, master of his old enemy the dog, has become hunter himself, and seated upon the dog's back he rides vigorously to the

chase, blowing his horn as he goes. The design is spiritedly executed, and its satirical intention is shown by the monstrous and mirthful face, with the tongue lolling out, figured on the outer corner of the tile. It will be seen that four of these tiles are intended to be joined together to make the complete piece. Another subject of the same character is found in an illuminated manuscript of the fourteenth century in the British Museum, and has been engraved in my "History of Domestic Manners and Sentiments." There the hares have captured their persecutor, the dog, put him to trial for his crimes, and condemned him to death, and they are dragging him in a cart to the gallows. Our cut No. 8, the subject of which is furnished by one of the carved stalls in Sherborne Minster (it is here copied from the engraving in Carter's "Specimens of Ancient Sculpture"), represents another execution scene, similar in spirit to the former. The geese have seized their old enemy, Reynard, and are hanging him on a gallows, while two monks, who attend the execution, appear to be amused at the energetic manner in which the geese perform their task. Mr. Jewitt mentions two other subjects belonging to this series, one of them taken from an illuminated manuscript; they are, the mouse chasing the cat, and the horse driving the cart—the former human carter in this case taking the place of the horse between the shafts.

In a cleverly sculptured ornament in Beverley Minster, represented in our cut No. 9, the goose herself is represented in a grotesque situation,



Fig. 8.—REYNARD BROUGHT TO ACCOUNT AT LAST.

which might almost give her a place in the "world turned upside down," although it is a mere burlesque, without any apparent satirical aim. The goose has here taken the place of the horse at the blacksmith's, who is vigorously nailing the shoe on her webbed foot.

Burlesque subjects of this description are not



Fig. 9.—SHOING THE GOOSE.

uncommon, especially among architectural sculpture and wood-carving, and, at a rather later period, on all ornamental objects. The field for

* Mr. Llewellyn Jewitt, in his excellent publication, the *Reliquary*, for October, 1862, has given an interesting paper on the encaustic tiles found on this occasion, and on the conventual house to which they belonged.

such subjects was so extensive, that the artist had an almost unlimited choice, and therefore his subjects might be almost infinitely varied, though we usually find them running on particular classes. The old popular proverbs, for instance, furnished a fruitful source for drollery, and are at times delineated in an amusingly literal or practical manner; as in some of the early engravings representing the scriptural saying of the man with the beam in his own eye, in which the artist very innocently delineated in this position a beam of timber. Pictorial proverbs and popular sayings are sometimes met with on the carved



Fig. 10.—FOOD FOR SWINE.

miserables. For example, in one of those at Rouen, in Normandy, represented in our cut No. 10, the carver has intended to represent the idea of the old saying, in allusion to misplaced bounty, of throwing pearls to swine, and has given it a much more picturesque and pictorially intelligible form, by introducing a rather dashing female feeding her swine with roses.

We meet with such subjects as these scattered over all mediæval works of Art. In our next chapter the animals will be presented under a somewhat different character.

THE PRISONER OF LOVE.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY G. FONTANA.

ABOUT two years since we introduced into our Journal an engraving from a group of sculpture entitled 'Cupid captured by Venus,' by Signor Fontana, an Italian sculptor who has been some time settled in London. The figure which forms the subject of the present engraving is by the same artist, but of earlier date: it was exhibited at the Royal Academy in 1856, and was, if we remember rightly, the first of his works publicly shown in this country. Both subjects partake of a character somewhat similar, though they differ in feeling and expression. The title given to 'The Prisoner of Love' is, perhaps, not the most appropriate which might have been selected, neither is the treatment identified with the ordinary acceptance of love, unless it be love unrequited, or love in despair. Certainly the word "prisoner" presupposes bondage, but slavery of this kind is not usually a state of disconsolate thralldom, still less that of extreme sadness, as presented in the Signor's figure. There is something more than thoughtful musing in her expression: love here is a worm gnawing at the heart, though the consumer has not yet begun to "feed on her damaak cheek;" no joyous expression, scarcely one of hope, lights up the face, or animates it with a ray of sunshine as regards the expectations of the future.

But if we object to the sculptor's rendering of the subject, we have not a word to say against the manner in which he has executed his work: if he has chosen to present Love—for it is Love who is in bondage to herself, that is, her own deep feelings—seated in fetters, though these be chains of flowers, he has exhibited great skill in the delineation of the human female figure, a careful examination of which will discover some admirable modelling. The best view of the face is in profile, but to have engraved the subject thus would have concealed some of its most beautiful portions. The episode of the two doves, introduced as accessories of the composition, is pretty, and they certainly act as a counterpoise to the melancholy expression of the figure.

ART IN SCOTLAND AND THE PROVINCES.

GREENOCK.—It is proposed to erect in the cemetery here a monument to the memory of the Scottish novelist, John Galt, author of "Annals of the Parish," "The Ayrshire Legatees," and other works, popular in their day, and still read by those whose taste is not vitiated by the "sensational" writings of our time. Galt was a native of Greenock: his monument is to be executed by Mr. G. Mossman, a Scottish sculptor.

REIGATE.—The "Art-Treasures Exhibition" at Manchester and the South Kensington Museum have set an admirable example, in forming loan collections for the purpose of publicly exhibiting objects of rare value and varied interest in the possession of different private collectors. But few persons in England possess works of Art and other objects which all would like to see, without feeling disposed and even desirous to exhibit them to the public, could they only discover by what means they might effect this without risk to their treasures, and without intrusion upon their homes. And, on the other hand, while everybody is anxious to form a personal acquaintance with the contents of private collections, very small is the number of individuals who would desire to invade private houses in order to gratify what in itself is a laudable curiosity. And, further, even were there no other obstacle to visiting the residences of private collectors, only a few persons could command leisure and the necessary facilities for carrying into effect such tours of inspection, even if they were able to discover where to go and what to inquire for. A loan exhibition satisfies every condition that is desired by both exhibitors and those who go to see what they have exhibited. A pleasant feeling is kindled by these exhibitions—a feeling that gives pleasure to all who take a part in them. The proprietors of Art-treasures are gratified at the interest they are able to excite, and also at the

been which they can confer in a manner at once simple and easy and also peculiarly acceptable to those who benefit by it. And the gratification of visitors is enhanced by the reflection that what they enjoy so thoroughly has been freely placed before them, for the express purpose of pleasing and perhaps of instructing them. The *conversations* of the Ironmongers' Company, held in their hall nearly two years ago, carried out the plan of the South Kensington Museum, and completely demonstrated the certain success of a judiciously-formed and a well-conducted plan for a loan exhibition. Second in interest and importance only to the Ironmongers' *conversations* collections is the loan exhibition that was formed in the townhall of the pleasant town of Reigate, in Surrey, and was opened to the public on the 8th of last month. Nothing could exceed the prompt and generous liberality with which the neighbouring proprietors lent their choicest and most valuable pictures and drawings, their sculpture, their enamels, their bronzes, their miscellaneous antiquities, their ceramic collections, their manuscripts and illuminations, their autographs, their specimens of natural history—in short, everything they possessed that was really worthy of a place in a collection of the highest order. The catalogue enumerated and described upwards of 1,350 objects, of which 351 were pictures and drawings, many of them gems of eminent masters—exactly the works that are generally difficult of access in proportion to their interest and attractiveness. The number of the exhibitors was very large, foremost amongst whom were Mrs. Foreman, Mrs. Hope, Rev. J. Beck, Mr. Leaf, Mr. C. Leaf, Miss Travers, Mr. Wythes, Mr. Jaffray, &c. &c. Thus a general desire was shown to form this delightful exhibition, upon the popularity of which it is altogether unnecessary for us to dilate. It is not our purpose to particularise the works that were exhibited, since it would be impossible to select a few examples without unjustly neglecting many others possessing equal claims upon our special regard. We prefer, accordingly, to record our cordial approval both of the plan upon which this exhibition was formed, and of the arrangements that were made for carrying that plan into effect; and we also gratefully acknowledge the pleasure and the advantage which we ourselves derived from our own visit (we would gladly have repeated more than once, had it been possible, our visit) to the Reigate exhibition. We trust that a permanent memorial of this exhibition will be preserved in the form of a descriptive and well-illustrated catalogue; and we commend the example set at Reigate to the consideration of other towns and neighbourhoods, in the hope that they too may enjoy the many advantages inseparable from a really first-rate Loan Exhibition.

BRISTOL.—The Academy of Fine Arts here opened its annual exhibition with a collection of pictures above the average quality; some of the works had already appeared in the metropolitan galleries. His Royal Highness the Prince of Wales has signified his consent to become a "Patron" of the Academy.

CANTERBURY.—A subscription is being made—which is by no means limited to the city or diocese of Canterbury—for a monument to the good Archbishop Sumner, to be placed in the cathedral.

HULL.—The colossal statue of her Majesty, by Mr. T. Earle, has recently been completed for the "People's Park" in this town, and will shortly be removed to its place of destination.

MANCHESTER.—The annual meeting of those interested in the Manchester School of Art took place on the evening of the 10th of April; Sir J. P. Kay-Shuttleworth occupied the chair, and among the company present were many of the most influential residents. After Mr. Muckley, the head-master, had read his report of the number and satisfactory progress of the pupils under his charge, which, considering the depressed state of trade, were most encouraging, Mr. R. Aspdon, honorary secretary, followed with the report of the committee, in which reference was made to the injustice lately perpetrated by the Department of Science and Art in withdrawing from the school the customary annual allowance of £300. "It seemed unjust," it was remarked, "that local institutions should be left to starve while so much money was lavishly spent on the central establishment at Kensington." Other gentlemen who spoke confirmed this view, and one of them expressed a wish that Mr. Bazley, one of the members for Manchester, who was present, would ask from his seat in parliament for information about the salaries of the officials at South Kensington. Upwards of 3,000 individuals were receiving instruction, during the past year, in drawing, through the aid of the Manchester school, besides those attending the classes. Including the central school, 202 prizes had been awarded by the Department to the whole of the schools under Mr. Muckley's supervision: and seventeen drawings and paintings were

selected by the government inspector for national competition this year. Before the meeting separated the chairman presented the prizes to the successful competitors.

NORWICH.—Two lectures, respectively on "The Importance of Art Education," and "The Poetry of the Arts," were delivered on the 20th and 27th of March, at the Assembly Rooms in this city, by Mr. James Dafforne. The attendance on both occasions was very numerous.

STOKE-ON-TRENT.—We last month made some mention of the proceedings which are taking place here with reference to the founding a "Wedgwood Memorial Institute;" we have since learned that the committee for carrying out the object has, after some deliberation, determined upon adopting the proposition submitted to the recent conference of the promoters by Mr. Beresford-Hope, and four prizes of respectively £25, £15, £10, and £5, are to be offered for the best designs for an artistic treatment of the institute façade, with the view of introducing architectural pottery: the conditions of competition will shortly be published. The adjudicators of the prizes are Mr. Beresford-Hope, who has taken a very warm interest from the first both in the Wedgwood statue and the proposed institute, Mr. Digby Wyatt, and Mr. C. J. Robinson, of the South Kensington Museum, who was formerly master of the Hanley School of Design.

PANORAMA OF THE PRINCE OF WALES'S TOUR.

THE Easter novelty at the Haymarket Theatre is the production of a series of panoramic views, illustrative of the tour made in the East by the Prince of Wales. To ensure the utmost accuracy, Mr. Buckstone sent his scene-painters—Mr. Telbin and his son—the same journey, and the result has been a series of pictures of singular fidelity and beauty. The series begins at Cairo and ends at Constantinople, including the sacred Island of Philæ on the Nile, Jerusalem, the Jordan, the Dead Sea, Nazareth, Mount Hermon, Damascus, Beyrout, and other interesting localities. It is an especial merit in these pictures that they are quite free of all conventionalism, and the artist has boldly delineated the atmospheric and topographical peculiarities of the Holy Land. The glaring sunlight, the arid desert, the deep green foliage, the gorgeously tinted sunsets, the brilliant moonlights, the sky studded with lamp-like stars, is all reproduced in these clever pictures. We may especially note the grand and comprehensive view of Cairo as an admirable day-scene, and that of the Dead Sea as an equally good picture of evening in the East. The deep shadows and blood-red lights from the setting sun, the fleecy clouds of rosy hue in a sky of gold, could only be painted by an Eastern traveller, and certainly not appreciated by any one who knows no other than an English autumn evening. The beauty of Mr. Telbin's work will appeal to all, but his true critics must be few—the few who have travelled where he has travelled. In truth, to the large mass of theatre-goers the whole series may have little attraction; indeed the interest of many of these views depends on associations, which render them more fitted for a lecture-room, in which we some day hope to see them, with more views added, and a sensible description in place of the dramatic trash that now introduces them so unfitly. It is due, however, to the public to say, that they fully appreciated what they entirely understood; and the wonderful reality of the water in the scene on the river Jordan was rapturously applauded; it was almost impossible to divest the mind of the idea that the eye rested on glass. The night entertainment in a Turkish kiosk on the banks of the river, near Damascus, was also a great popular success; here the combined effects of lamplight and moonlight were most happily given. It was a veritable Arabian night's entertainment, and for the moment the spectator was fairly carried away by the illusion of the scene. The intended grand climax—the marriage scene at Windsor—was flat after all this; it was "of the stage—stagey," and had not the truth and freshness of the Eastern series.

ROYAL WEDDING PRESENTS.

SPONTANEOUS loyalty in its happiest form has never been better displayed than it has been in all incidents connected with the wedding of the Prince of Wales and the Princess Alexandra. This young lady, with whom so much hope rests, has been joyfully greeted throughout her passage from Copenhagen to Windsor. No marriage was ever more popular, attended by the prayer of nations, and the firm hope of its happiness than this. In the abundance of wedding-gifts the greater offer of national love must not be overlooked. Our foreign brethren were actuated by it when they gave *souvenirs* to the Princess, with whose good qualities they were familiar; our own Prince may be assured, that in the gifts offered by his countrymen to his bride, he is but reaping the harvest of loyal love, resulting from the high moral position of his parent's rule. It is a nation's homage to royal worth, honourable alike to giver and receiver.

It is a graceful thing to gratify general curiosity by allowing a public exhibition of the freest kind to be made of the presents. The great court of the South Kensington Museum is the locality chosen. It will be our duty to speak of the Art-character of this exhibition solely; to the merits of design and workmanship evinced on so important an occasion. The first group which meets the eye of the visitor is a *suite* of Indian ornaments, consisting of a corsage, pair of bracelets, and armlet, formed from diamonds, emeralds, and pearls; and characterised by Eastern taste as much in the cutting and arrangement of the stones as in the somewhat massive character of the entire composition. The *parure* of opals and brilliants, also presented by the Queen, speaks of the good taste of Messrs. Garrard, who have executed it from designs by the late Prince Consort; but the great works of this firm are the diadem, necklace, brooch, and ear-rings, presented to his bride by his Royal Highness the Prince of Wales. The diadem is particularly good, a fine bold design, a happy combination of vigour and beauty. The necklace, formed of eight circular clusters of brilliants, with a large pearl in the centre of each, connected by festoons of diamonds, is exquisite in the tenderness of its effect; the soft tint of the pearls giving repose to the general composition, and thus adding value to the sparkle of the diamond chain.

The chief foreign gift comes from the King of Denmark; it consists of a necklace of pearls and diamonds of most elaborate design, the work of the crown jeweller, Didrichson, of Copenhagen. The style of the necklace is Byzantine, and the setting of the jewels is remarkable for the elaboration and beauty of its design, as well as for the delicacy of its execution. Suspended from its centre is a fac-simile of the enamelled cross worn by the good Queen Dagmar, wife of Waldemar the Victorious; she died in 1212, more universally beloved than any queen before her, and her memory is still affectionately held in mind by the traditions and ballads—the folk-lore of her northern subjects. When her tomb was opened by Christian V., the cross was found upon her breast; it now forms one of the most interesting objects in the Museum of Northern antiquities at Copenhagen. This noble necklace includes in its composition 2,000 brilliants and 118 pearls, and has been made at a cost of £7,000. As a design it is infinitely superior to any other work here exhibited; the composition is most elaborate and original, the execution admirable, the general effect perfect.

Among the curiosities of the collection must be especially noted the remarkable gold *suite* of ancient Scandinavian design, made by Dahl, of Copenhagen, and presented by the inhabitants of the Islands of Laland and Falster; and the very quaint and remarkable gold ornaments presented by the chamberlain Juel and other members of the Court of Copenhagen. They are engraved with runic ornament, or constructed in elaborate knotwork in antique Northern taste; yet, though fitted for the wear of good Queen Dagmar herself, they seem equally appropriate to their present destination. They are works worthy the study of the metallurgist, and open a new field of ornamental design to the Art-student. His

Royal Highness Prince William of Hesse has employed Michelson, of Copenhagen, to design his wedding-gift in the same style; a gold diadem, worthy of Norma herself, has been the result, with a series of ear-rings, bracelets, &c., *en suite*; the brooch being particularly beautiful.

Three bouquet-holders, in the form of cornucopias, grace the collection. The most valuable is presented by the Maharajah Duleep Sing, but its value in our eyes is as nothing in comparison with its beauty. It is carved in crystal, and relieved by the introduction of pearls and pale-tinted corals. The gold base is enriched by emeralds, diamonds, and rubies; the royal cipher and plume conspicuous among them. It is the work of London and Ryder, and exhibits a refined taste. The next best work of the kind is that presented by the ladies of Gravesend, and made by Dod, of Cornhill; it is of gold, very delicately ornamented with pearls and pink coral. That presented by the Lady Mayoress is of plainer design, decorated with the national emblems; but it suffers by contrast with its fellows.

The "Bridesmaids' Bracelet," manufactured by the Messrs. Garrard, is one of the most original and pleasing of the English works. It is in eight compartments, each formed like a locket, and containing a portrait of one of the royal bridesmaids, her initials in diamonds being placed on the enamelled cover.

The textile fabrics are all good. The lace of Brussels asserts its due pre-eminence in the presents of the King of the Belgians, and is from the factory of Strehler. The ladies of Ireland present a shawl and various other lace articles of much taste and beauty. The silks of Romanes and Paterson, of Edinburgh, are exceedingly good; but the palm is carried off by Messrs. Claburn and Co., of Norwich, whose exquisite shawls are sure to obtain the enraptured admiration of the ladies.

There are many miscellaneous articles to which we cannot allude, among them the very beautiful fan-mounts presented by the Princess Hohenlohe. Some articles, like the necklace of brilliants presented by the Corporation of London, are simply valuable as jewels, and have no artistic character. Our jewellers will do well to study seriously the works of the foreign craftsmen, who have not descended to diamond horse-shoes and buckle-strap bracelets, but whose simplest works possess a true artistic character.

RICHMOND HILL.

PAINTED BY J. P. CROPSEY.

We have been much gratified by the view, at No. 6, Pall Mall, of a picture of Richmond Hill, by Mr. Cropsey, the American landscape painter—a large and important work, in which that favourite national scene of ours is treated with a most circumstantial fidelity and completeness of detail, and, at the same time, with the refined poetical feeling and brilliancy of effect which we have often admired in the much-varied productions of that artist. They who know him chiefly by his delightful representations of North American rivers and lakes, where the red maple and other gorgeous trees toss their slender branches over the sunny sequestered waters, with a wild fantastic grace, will be all the more pleased with his clear appreciation of peculiarities in our English landscape, so different in the calmer fulness of our foliage, and the less varied, milder green which spreads itself everywhere around us. It is interesting to see how a Transatlantic eye views us in these respects, and especially so when the particular subject is one with which we are all familiar, and in which we, notoriously, take a kind of English pride.

We called it a national scene, and rightly; for that silver curve of the Thames is famous. It is very apt to wind itself into our heart's memory whenever we think of the green tranquillity and rural richness of our country, "the inviolate island of the sage and free." On each side of that placid sweep of the river, the horizontal woodlands range, line after line. A sylvan infinity they seem, and yet of a park-like, orderly aspect, as if, here and

there, nature (one respectfully fancies) had graciously submitted to be aristocratically groomed—as if the very trees acknowledged the constitutional form of liberty. Nestling deep amongst them, in many places, we can discern the mansion, and the smaller but not less elegant villa, sending up its film of household smoke, to mingle with the gold of the midsummer evening air; and these remind us immediately of distinguished Englishmen, whose homes were there; statesmen, and patrons of whatsoever is refined, and poets, who, it may be believed, derived from what we now survey much of the milder graces of their feeling and their taste—Pope, and Gay, and Thomson, who in his magnificent poem of "Summer" rapturously eulogises this very prospect, as offering his favourite example of the home delights of that season. And lastly, on the horizon, where the green ridges of that woody sea grow misty and rosy in the descending evening light, the eye can distinguish Windsor Castle, crowning the whole with that which may indeed be called the royal diadem of all our island.

What intelligent, enlightened traveller from foreign lands remembers not this scene? Gentlemen from the banks of the far Ohio and Mississippi, we doubt not, often recall it as a lovely emerald and silver adornment of their English visit. They remember well that *recherché* dinner at the "Star and Garter," and how, when bland with its amenities, on stepping forth to the brow of the hill, they saw—precisely what their talented countryman has here represented in all its midsummer cheerfulness, brightness, and tranquillity, and with that diligent circumstantial truthfulness which such a spot so well merits. Nor will they be sorry to hear that it is intended to publish a transcript of the picture on a commensurate scale, in the finest style of line engraving, which will enable them to authenticate their pleasing impressions, and justify everything they may have said to their friends on the subject.

And it makes, moreover, a beautiful pictorial composition. From the graceful harmony of the masses some might suspect that Mr. Cropsey had been idealising a little: but no, all this painted landscape is there; and for the aerial and ethereal part, why, bright as it is, we feel that we have often seen precisely that too, in the lucid intervals of our gloomy, sullen, misanthropical climate, even in the vicinity of London. Those snowy dappings in the higher heavens, like countless white-winged birds marshalled in wedge-shaped flight, or moulded seraphic plumage tossed several ways by the wind—those purple and golden beds of cloud ranged more compactly lower, are sometimes, believe it, to be seen even in view of the dome of Augusta—to wit, St Paul's Cathedral. And even that flood of glowing light, which has turned our famous silver curve of the river into molten gold, and spreading behind the vistas of feathery elms, has diffused over our beloved paradise of the Thames a verdant brightness essentially Arcadian!—let not the many whose recollections of London all end in smoke refuse a plenitude of faith in it. Nevertheless, we admit candidly to you, oh distant children of the sun, that it is one of our noticeably beautiful evenings; and all these people in the picture, collected on the Hill to admire the landscape, seem to think so, in their manifest enjoyment of it. By the bye, what a significant group they form! The painter seems to have been bent on giving in them quite a comprehensive picture of the different classes of the English in the peculiar fashions of the present day. For here are our "young men about town;" our charming young ladies, in their Spanish hats and little spotted veils; our nursery maids, with the perambulator; our barrel-organist, with his monkey (from which he may have learnt to be much of a monkey himself); our newest volunteer riflemen; our red-coated young men of the line, in their idle lounging undress; and several other sorts as well. And beyond, stretched on the grass, are the boys, with the unhired donkeys, which test so, in these popular much-frequented places, the spirit and vivacity of our little metropolitan ladies. It is not often we see in a landscape-picture figures characterised so delicately, and painted with such truth and spirit. But similar praise applies to the whole picture, which is beautifully composed and drawn, brilliant in effect, and altogether a work of high merit and interest.

MINOR TOPICS OF THE MONTH.

"THE TRUSTEES OF THE NATIONAL GALLERY," says the *Athenæum*, "have recently come into possession of Mr. Lewis's bequest of £10,000. The will was a little singular. Mr. Lewis left a portrait of his father, 'Gentleman Lewis,' the well-known comedian, a crony of George IV., to the nation; and on condition of its acceptance by the trustees, he bequeathed the £10,000 in money, to be applied, in the first instance, in taking due care of the picture, and afterwards as the authorities shall agree. The money has been funded, and the proceeds, about £300 a year, will be applied generally, for the good of the collection."

Mr. DISRAELI has been elected a Trustee of the British Museum, filling the vacancy caused by the death of the Marquis of Lansdowne. The choice could not have fallen on one better entitled to occupy the position, both as a man of letters and as a distinguished statesman.

ARCHITECTURAL MUSEUM.—Mr. Beresford Hope, president of this association, addressed the members on the opening of the session, towards the end of April, taking as his subject, "The Condition and Prospects of Architectural Art." It was announced by the president during the evening that no prizes would be given this summer, the comparisons of the International Exhibition having shown the manifest deficiencies of our students in some branches of the art. The prize funds will be allowed to increase, and prizes of greater value will be offered next year for works of a superior character.

Mr. W. HOLL's engravings of portraits of the Prince and Princess of Wales, from photographs taken by Mr. Mayall, are most pleasing likenesses, and, considering the short space of time in which they were executed, the engravings themselves are most creditable examples of the art, combining great softness with richness of tone. It appears by the dates borne by the prints—"Osborne, March 14," referring to the day when the photographs were taken, and "Published, March 24"—that Mr. Holl completed his labours in ten days, a marvellously short time to produce two engravings so satisfactory as these. They are published by Mr. Mitchell, Old Bond Street.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The Earl of Carnarvon presided at the forty-eighth anniversary dinner of this charity, held on the 28th of March at the Freemasons' Tavern. His lordship was supported by the president and many members of the Royal Academy, and by a large body of artists and gentlemen interested in the Arts. The subscriptions announced during the evening amounted to £744. The object of the institution is to afford assistance to distressed meritorious artists of all kinds.

Mr. CHURCH, the distinguished American landscape painter, whose picture of the 'Heart of the Andes' was received with so much favour in London about two years ago, is at work upon two other subjects, one, or perhaps both, of which will, in all probability, be seen here this season. One, called 'Icebergs,' is painted from studies made in the Northern seas in the summer of 1859. The spectator is supposed to be standing, on a bright, quiet afternoon, on the ice, in a bay of the berg, the several masses of which are portions of an immense berg, whose several parts, of almost Alpine height, are towering above him. The solitary grandeur of the scene is as imposing as it must be singular to every one who has never witnessed it in nature. The other picture is a view of 'Cotopaxi,' a volcanic mountain in the Heart of the Andes; it is represented "throbbing with fire and tremulous with life." Both works are spoken of in the highest terms by those who have had an opportunity of seeing them in Mr. Church's studio; and both, it is said, will be placed, for engraving, in the hands of Mr. Forrest, who executed a fine plate of the 'Heart of the Andes.'

PORTRAITS OF THE PRINCE AND PRINCESS OF WALES.—Among the many portraits of their Royal Highnesses, are two with strong and special claims to public favour, issued by Mr. Mason, the well-known print-publisher of Brighton. They are photographs, of several forms and sizes, taken from drawings made by M. Charles

J. Basché a few months ago—we believe at Copenhagen. They are at once the most striking and the most agreeable likenesses we have yet seen. There is no attempt at over-refinement, but the young hopes of England are presented with the charms of youth and natural grace; the pleasant, generous, and really fine features of the Prince are happily rendered; it is he in his happiest mood; while the Princess is shown as she is—very beautiful, yet with a lofty and dignified expression that betokens "character" in mind, and sensibility in heart. There are no two portraits the possession of which may be so largely coveted. Moreover, the photographs are admirably executed; they are produced in Brighton, where the light and atmosphere are proverbially favourable to the art.

PETER HESS.—On a preceding page appears a notice of the death of this distinguished German battle-painter; the intelligence of his decease was derived from several of the daily papers, in one of which it was spoken of somewhat circumstantially. Since our sheet was at press, the *Athenæum* has put forth a paragraph announcing the death of Henry Hess, the brother of Peter, who, it states, is still living; but no mention is made of the reports which served as our authority. Under these circumstances we can only, at present, guard ourselves, in the way we are now doing, against giving currency to a statement which may prove, on further investigation, to be untrue.

MR. LE NEVE FOSTER, the indefatigable secretary of the Society of Arts, has been appointed a corresponding member of the *Société d'Encouragement pour l'Industrie Nationale*.

THE COMMITTEE OF PRIVY COUNCIL has appointed a commission to "inquire and report upon the best method of arresting decay in furniture, and the policy of inclosing furniture in glass cases." The members are—Dr. Graham, Master of the Mint, Messrs. Crace, Graham, Henry Rogers, J. C. Robinson, and George Wallis; the last-named gentleman to act as secretary.

A STATUE OF THE LATE PRINCE CONSORT has been executed, by Mr. T. Earle, for the Licensed Victuallers' Asylum, Kennington Lane, of which institution his Royal Highness was patron.

MR. GRAVES, OF PALL MALL, is preparing a portrait of H.R.H. the Prince of Wales, which is certain to enjoy a popularity at least equal to that which may be accorded to any of its compeers. The portrait, now in the hands of the engraver, will be a translation from a full-length, just "taken" from the life by Mr. Walton, the very eminent portrait painter. The prince is represented in morning attire, hat in hand, with one of his many canine favourites at his feet, as if in the act of pausing while enjoying a walk in the midst of a richly-wooded and well-watered landscape. It is a picture that has been happily "hit off," not elaborated, but painted with a free hand, as the expression of a single idea. And this is the kind of portrait that tells well in an engraving, and it is also the kind of portrait that the purchasers of engravings like to possess and to look upon. It is a pleasing thing, too, to associate our prince, not only with the splendours of his exalted rank and his transcendent position, but also with those attributes of the English gentleman—the first, indeed, of English gentlemen—which are both his and our own. The likeness is a good and a happy one, and the figure is easy, natural, and life-like. The picture is painted in with a vivid colouring, and with those broad masses of light and shade that every engraver loves. In fact, this is a picture that has been painted for the express purpose of being engraved; and, therefore, it is but fair to accord to the artist the praise which he may rightly claim, when he can appeal to the successful accomplishment of the object he had in view when he undertook his work.

ART-MANUFACTURES IN ALUMINIUM AND ALUMINIUM-BRONZE.—The Messrs. Mappin have lately invited the attention of the public, at their establishment in Regent Street, to a collection of works in metal which possess peculiar interest, both from their intrinsic merit and their singular suggestiveness. These works exactly supply a void in our productions in the metals, which we have for the last few years been continually expecting to see filled up. Aluminium has been added to the metals for upwards of thirty years; and for

nearly ten years it has been made available for practical application and use, through the skilful and eminently successful researches of Professor Deville. But, until now, aluminium has been rather a material for experiments, than a metal for genuine working purposes; and yet it has all along possessed qualities which must always render it one of the most valuable of the substances that science has placed in the hands of artists and manufacturers. Aluminium is not affected either by the atmosphere or by acids; and, in combination with other metals, it produces exactly what has so long been felt to be a great want—an intermediate substance between the precious and the base metals, which may be treated as a precious metal is treated, while being obtainable at a comparatively moderate cost. The Messrs. Mappin Brothers have thoroughly investigated the properties of both pure aluminium and of aluminium alloys and combinations, and, as the result of their inquiries and experiments, they have produced a truly beautiful and a varied collection of specimen objects of different classes. The aluminium-bronze, formed from the combination of aluminium and copper, is the compound metal that at present is found to be most valuable in working; and from it the Messrs. Mappin have executed the great majority of the works that are now to be seen in Regent Street. This alloy has a rich gold-like aspect, and receives and retains the most brilliant polish. It will be understood that the objects already made in this new bronze are simply specimens—examples of what it can accomplish, and suggestions for still further development. What has been done is altogether satisfactory; and we cordially commend the enterprising manufacturers to the popularity they so decidedly deserve.

THE POLYTECHNIC INSTITUTION has been the scene for some time past of a new and very remarkable optical delusion—nothing less than the production of a spectral figure in an open space, assuming so perfect a reality that the living man beside it shows no difference when both are examined through an opera-glass. Every movement of the living figure is imitated, and it is only when the real man walks through the spectre that the illusion is dispelled. Some ingenious scenes are concocted to show this novelty, but its full effect must be reserved for a dramatic theatre, where it might be of great value. The mode by which the illusion is effected is of course a secret, and the discoverers have announced one fact, amusingly characteristic of our practical age, which is, that they have "patented their ghost."

SCULPTURE FOR NEW ZEALAND.—In addition to the works of which we spoke last month as being executed by Mr. Woolner, we understand he has received a commission for a statue of the late Mr. W. Godley, founder of the Canterbury settlement, New Zealand. It is to be of colossal size, and in bronze, and will be placed in the centre of the Cathedral Square, Christchurch, New Zealand.

FEMALE SCHOOL OF ART.—The pupils of this institution had awarded to them, at the last examination, towards the end of March, the full number of thirty prizes allowed by the Department of Science and Art. The fortunate competitors were divided into three classes: first, those who gained medals, and were also considered qualified to compete for national medallions. In this class were Mrs. Kemp, to whom two medals were awarded, Misses E. Bradley, R. M. David, C. Davis, C. Edwards, E. Fisher, H. Gransmore, S. Hull (two medals), M. A. Holt, J. K. Humphreys (two medals), E. Martin, M. Mason, C. Tripé, and H. Wilkie. Secondly, those entitled to medals only. The recipients of these were Misses A. M. Abbot, A. E. Black, A. Challice, K. Grose, P. Hall, E. Harker, J. Hodges, C. Hull, J. Laing, F. Redgrave, E. A. Royal, E. A. Schutze, and W. A. Walker (two medals). Thirdly, those who received "honourable mention." These were Mrs. Charles, Misses A. Bradley, J. Hands, J. Hunter, A. Lushington, E. Miles, M. A. Philips, M. E. Slack, J. Snell, J. Warrey, and E. S. Westbrook.

DRAWING PENCILS.—We have tried some samples of new drawing pencils, made from the "Patent Pure Cumberland Lead," contributed by Messrs. Brockedon to the International Exhibition, and for which they obtained a medal.

The colour of the lead is excellent, and the pencils work smoothly and firmly under almost any amount of pressure.

INFRINGEMENT OF COPYRIGHT.—Mr. Gambart somewhat recently brought an action against a Mr. Sclater, of Canterbury, to recover damages against the latter for selling photographs of Mr. Holman Hunt's 'Light of the World,' the copyright of which was vested in Mr. Gambart, who had paid the artist the sum of 200 guineas for it, besides £130 to the owner of the picture for allowing the picture to be engraved. Mr. Gambart estimated his profits during the first year of the sale of the print, at upwards of ten thousand pounds—a tolerably successful speculation, it must be acknowledged. For the last two years the sale had fallen off, and he found that photographers had copied the print, and he was therefore compelled, for his own protection, to seek a remedy at law. The case, which was tried in the Sheriff's Court, London, resulted in the jury assessing the "damages" at £100.

SALE OF PICTURES.—Messrs. Christie and Manson sold, on the 28th of March, the pictures belonging to Mr. Beckingham. Among them were—'The Mountain Spring,' by P. F. Poole, R.A., 145 gs.; 'Going to the Lodge,' R. Ansell, A.R.A., 270 gs.; 'Measuring Heights,' a scene from the 'Vicar of Wakefield,' W. P. Frith, R.A., 800 gs. (Ellis); 'Summer,' and a companion work, by T. S. Cooper, A.R.A., 310 gs. (Sharpe); 'Rest,' T. Feed, A.R.A., 100 gs. (Haigh).

SCHOOL OF FINE ART, 79, NEWMAN STREET.—The annual soirée at this institution took place on Monday, the 6th of April, and was celebrated by an exhibition of paintings and the award of the annual prize of ten guineas. The successful competitors were Mr. Bayes and Mr. Linton.

PRIZES FOR ART-WORKMANSHIP.—A committee has been appointed by the Society of Arts to report what prizes the society should offer for the encouragement of Art-workmanship applicable to manufactures; and, upon the recommendation of that committee, the council have decided to offer prizes for the successful rendering of designs in the undermentioned processes of manufacture:—1. Modelling in terra cotta, plaster, and wax. 2. Repoussé work in any metal. 3. Hammered work in iron, brass, or copper. 4. Carving in ivory. 5. Chasing in metal. 6. Enamel painting on metal, copper, and gold. 7. Painting on porcelain. 8. Inlays in wood (marquetry or buhl), ivory, or metal. 9. Engraving on glass; and 10. Embroidery. Designs by artists of reputation will be named, to be translated into the various modes of workmanship; and photographs and castings of such designs will be sold at the society's house, at cost price, to persons desirous of becoming competitors. The works executed will be considered the property of the producers, who will be required to state in each case the price at which they may be sold. The awards in each class will be of two grades.

WOOD-CARVERS.—The council of the Society of Arts, acceding to a request on the part of the Society of Wood-Carvers, have granted the use of their rooms in the Adelphi for an exhibition of wood-carving, both ancient and modern, which is to take place in June. The council have further agreed to offer the society's silver medal and to make a grant of £30, the Society of Wood-Carvers giving £15, as a fund for prizes to be awarded to exhibitors on that occasion. Employers or private owners may be exhibitors, but *bond fide* workmen only can receive prizes. The competition will be open to all Art-workmen in Great Britain, whether belonging to the Society of Wood-Carvers or not. The judges are to be four selected by the council of the Society of Arts, and three by the Society of Wood-Carvers.—Mr. Vaughan, of the Regent's Park, has liberally presented the sum of ten guineas to the funds of the Wood-Carvers' Society, and has also offered £20 a year for two years, to pay rent, or in any way to aid the society in encouraging the members to establish a modelling and drawing class, or to lead to their attendance at the government or other Art-schools. "The council of the Wells Street School," says the *Builder*, "have offered to forward these views by making special arrangements in the classes, and accommodating the time and payments to suit the wants of the carvers generally."

REVIEWS.

POINTS OF CONTACT BETWEEN SCIENCE AND ART. By his Eminence CARDINAL WISEMAN. A Lecture delivered at the Royal Institution, January 30, 1863. Published by HURST AND BLACKETT, London.

That Cardinal Wiseman is both a well-read and an observant man admits of no dispute; and that he knows how to use his acquired knowledge for the benefit of others we have at various times had sufficient evidence. When it is remembered what the clergy of the church to which he belongs did in past times to promote both Science and Art, when, in fact, Science and Art were almost held in their keeping alone, it ought not to be matter of surprise to see a modern ecclesiastic of that church interesting himself in the same subjects.

We are not prepared to say that the cardinal in the lecture before us brings forward any special novelties, either in the way of opinion or argument; but he handles his subject in a most agreeable manner, and his demonstrations of the truths he would inculcate are as clear as they would be beneficial to us as a nation—if only in an educational point of view—could they be infused into the minds of all classes. Taking as the foundation of his remarks that Science and Art—and by Art he means the Fine Arts alone—are handmaidens, he would have the cultivation of the two carried on together, and instances Leonardo da Vinci as a practical example of their union in one man, and the late lamented Prince Consort, “who never saw Art without Science, never looked at Science without seeing Art, as a theoretical example.”

The lecture is divided into three parts, or heads, treating respectively of Painting, Sculpture, and Architecture. The most obvious point of contact between the first of these and practical Science is assumed to be Perspective, which, to be accurate, requires the combination of two elements—the one scientific, the other artistic; or which may be otherwise defined as linear and aerial. Neither of these seems to have been positively understood by the old painters before the middle, or perhaps the early part of the fifteenth century, when the two brothers Van Eyck, in Belgium, and Bramantino, Alberti, and other painters of Italy, seem to have reduced perspective to certain clearly defined and comprehensive principles. From the moment this was done and was so accepted, “it became almost impossible to deviate from them; they were soon popularised: they were adopted as an essential part of artistic education, reduced to rules easily learnt and applied; so that no one would dare now to produce what would have passed muster a few centuries ago, by painting even a signboard out of perspective. . . . We have got thus far, then, in educating the public eye to Art.”

But this, after all, is but a small way, by comparison; why should we not go still further? And here the cardinal brings forward an argument, to prove the possibility of making such an advancement, as we have ourselves adduced, both in writing and in the lecture-room. Alluding to the crowds which assemble to hear music performed, not so much by professionals of high reputation, but by those who have acquired a knowledge of the science from pure love of it, “men and women taken from the looms, and from behind the mules of Manchester, Bolton, and other manufacturing cities; the choral societies of villages of Lancashire or Yorkshire, or of other counties, and in the neighbourhood of the metropolis,” he says; “we have been able completely to educate the public ear, and, I may say, almost the public voice, to the proper appreciation of the sublimest in the Art of Music. Can we do the same for Painting? Why not?” Ay, why not? we ask; for certainly the ear, naturally, is not more capable of giving pleasure to the mind by means of sweet harmonies, than is the eye of imparting gratification when looking upon beautiful colours and graceful forms: give the eye and the ear the same amount of education, and the result must be alike. If we wish the Fine Arts to be understood and appreciated, they must be brought within the reach of those whom we would instruct. This matter, probably, may appear to some a digression from the main point of the lecture, but it is one of “Contact between Science and Art.” There are others more directly, perhaps, bearing on the subject of Painting, for which we cannot find space to examine, such as the chemistry of colours and pigments, and the processes of painting.

Sculpture, from its very nature, offers, perhaps, less scope than painting for such remarks as the subject of the cardinal's lecture suggests; but there are “points of contact” between it and Science which

are well brought forward, such as the laws of proportion, anatomy, and the intellectual organisation and development of the different races of mankind. The sculptor, like the painter, ought to be a man of almost universal knowledge if he would become a true artist; he must feel and think, as did the philosophers, poets, and orators of Greece, whose statues and busts by their countrymen—artists who also felt and thought deeply—show to what a glorious intellectual class they all belonged.

Without Science there could be nothing worthy of the name of Architecture, which is the science of construction upon definite and invariable laws. The cardinal divides it into two branches, the purely artistic, and the constructive or scientific; he might have added that, though differing in kind, they are based upon one fundamental principle—scientific knowledge. A mechanic, for example, could not erect the simplest arch of common brickwork without a practical acquaintance, at least, with the laws which prescribe his work, and render it, when complete, safe and fitted to its purpose. The architect, moreover, should have a perfect knowledge of the character, quality, and utility of the materials he uses—subjects which bring Science into direct contact with Art.

We have said enough to show the bearing of Cardinal Wiseman's interesting lecture; it contains suggestions of real value, though, as intimated already, nothing which has not been said or written beforetime; not always, however, with the power of language employed by his Eminence.

“KINDER GARTEN.” EDUCATIONAL EMPLOYMENTS AND AMUSEMENTS OF CHILDREN. By JANE MILL. Published by DARTON AND HODGE, London.

There are not, it may be presumed, many of our readers who have not heard, at least, of the system of education founded by Pestalozzi and Wilderspin; but that introduced into Germany by Fröbel, a student under and follower of the former preceptor, and which he designated the *Kinder Garten* (Children's Garden) system, is not so well known in this country, though it has been partially adopted here for the last few years. It may be described as a method combining physical and intellectual instruction by means of games and employments which will exercise both the bodies and minds of very young children in a way that can scarcely fail to interest them. The authoress of the book before us has, she tells us, been long engaged in the work of teaching on Fröbel's plan, which she has adapted to a system of her own. Miss Mill now makes public the first instalment of her experience and practice, which she hopes to follow at a subsequent period by another work, suited to older children, capable of entering upon higher branches of education.

We confess to be greatly struck with the ingenuity displayed in the amusing and instructive lessons here set forth on “modelling,” “stick-laying,” or the art of forming letters with short bits of wood, “pea-work,” or making models of objects with peas and pieces of wood, “paper-plating,” &c. &c. Now all this may seem very trivial, but then it must be remembered that the work to be done is by those who are only one degree removed from infancy; and a glimpse into Miss Mill's explanations, aided by the numerous diagrams accompanying them, can scarcely fail to satisfy any one of the effective character of this method of teaching. To enable children to form an alphabet for themselves, with which they may learn to spell, to make their own toys, to mould lumps of clay into objects of a pleasing and instructive character, is to develop their creative and inventive faculties, to incite in them habits of industry, and is laying the foundation for a future edifice to be reared by gradually maturing mental powers. The book—which, by the way, is a cheap one—ought to find introduction into every nursery and infant school. We hope its success will encourage Miss Mill to proceed, as she purposes, with the sequel.

THE COLLODION PROCESSES, WET AND DRY. By THOMAS SUTTON, B.A. (late Lecturer on Photography at King's College, London), editor of “Photographic Notes,” and author of “A Dictionary of Photography,” &c.

A well-digested and trustworthy manual of the subject treated, written more especially for the student of photography; yet, as it contains two novelties—if they may yet be so considered, for the book has been in our hands some little time without our being able to give it attention—it should not be useless to the more practised photographer. These novelties include the particulars of a rapid dry collodion process, recently discovered by the author, and also a

new method of printing upon albumenised paper, “in which certain salts of lime are used in toning and fixing, and which produces prints of remarkable richness and depth of tone, with a greater chance of permanency.”

There are many points connected with the photographic art described by Mr. Sutton, which will be found of essential service, especially to amateurs; such, for example, as making collodion, testing the chemicals, and keeping them in good order.

PHOTOGRAPHS. Published by the Art-Union of Glasgow.

In lieu of an engraving, which is the usual donation given by Art-union societies to their subscribers, the Glasgow institution has thought fit this year to have photographs taken of three pictures painted as prizes to be distributed, and to issue these copies. Whether the council has done wisely in adopting this plan is, we think, very questionable; for, certainly, these photographs are but sorry substitutes for the engravings the Glasgow Art-Union has issued aforetime, such as Webster's ‘Punch,’ and his ‘Playground,’ Landseer's ‘Return from Deer-stalking,’ and Frith's ‘Coming of Age.’ The pictures themselves are, no doubt, good, for the painters are men of reputation, and the subjects are especially attractive; these are—‘The Death Barge of King Arthur,’ by J. Noel Paton, R.S.A.; ‘The White Cockade,’ by J. E. Millais, A.R.A.; and ‘The Better Land,’ by James Sant, A.R.A.; but the photographs, with the exception of that from Mr. Paton's picture, are not even favourable examples of the art, and certainly cannot do justice to the original paintings. Mr. Sant, whose female faces are almost proverbial for their beauty, must have painted something very different from the countenances of the mother and child as exhibited in the photograph from his picture; and the Jacobite maiden whom Mr. Millais has represented fixing the white cockade on her lover's three-cornered hat, has lost more than half the expression which we are sure the artist gave her on the canvas. The Glasgow Art-Union has hitherto done so well as regards the works it has issued, that we regret to see a retrograde movement of any kind; and such we do not hesitate to pronounce these photographs.

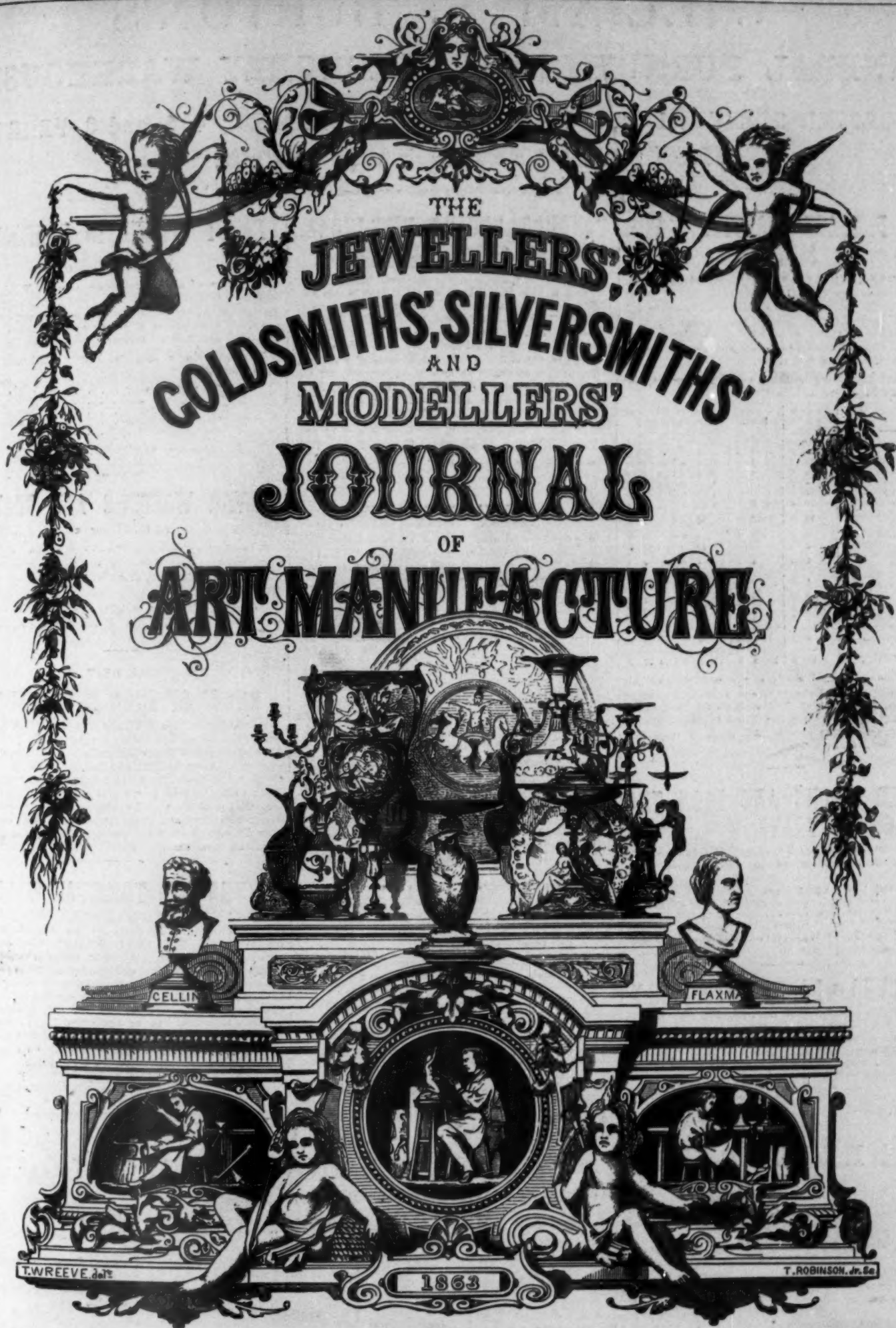
ROMANTIC PASSAGES IN ENGLISH HISTORY. By MAY BEVERLEY, author of ‘Little Estella,’ &c. With illustrations by ROBERT BARNES. Published by JAMES HOGG AND SONS, London.

Though history may often furnish materials for stories, we are not sure that such writings are suited to children, unless the truths of the narrative are so prominently set forth, and the fiction is made to play so subordinate a part, as not to take, even in appearance, the place of the other. Young minds, generally, are unable, if left to themselves, to disconnect the two; and when this is the case, they begin to read history in earnest, early impressions are not easily removed, and this not unfrequently engenders doubt in relation to the whole narrative. The tales in this book consist of five, taken from various periods of the earlier history of our country; they are ingeniously worked out, and most charmingly narrated; but, so far as their historical value is concerned, the writer has committed an error in not explaining more definitely the periods in which the events occurred, and the positions held by the principal personages: we read of Queen Anne and King Henry, and of dukes and lords, all well known to the student of history, but of whom a young boy or girl is ignorant, and would require to have explained. The introduction of a few dates, with some other guiding-marks to identify the individuals, would have remedied this, and cleared the way for future instruction.

A PICTORIAL CATECHISM. Original Designs by G. R. ELSTER. Engraved by BREND' AMOUR, under the direction of the Rev. M. B. COUSINS. Published by J. PHELPS, London.

One hundred and twelve wood engravings, well executed, after the original designs of a distinguished artist of the Düsseldorf school, is indeed a cheap shilling's worth. While recommending this Catechism on account of the good artistic character of the illustrations, it is right, to avoid any misconception, we should say that its object is to inculcate the doctrines of Romanism, and that it is published under the sanction, and with the recommendation, of Cardinal Wiseman. The texts which the pictures illustrate are taken, we presume, from the Douay version of the Scriptures; at any rate, many of them differ from those in our authorised Bible.

NOTICE.—This page represents the Cover of "THE JOURNAL OF ART-MANUFACTURE." The First Part (Price Two Shillings and Sixpence) will be published on the 15th of MAY, the subsequent Parts will be issued on the 1st of each Month, with the Magazines. (See Foot Note.)



The Journal may be had of the following Foreign and Colonial Booksellers, viz., H. MANDEVILLE & CO., Paris; CH. GEROLD & SONS, Vienna; ASHER & CO., Berlin; CH. MUQUARDT & CO., Brussels; F. A. BROKHAUS & CO., Leipzig; GEO. ROBERTSON, Melbourne; W. C. RIGBY, Adelaide; WM. MADDOCK, Sydney, Australia; W. H. HUGHES, Otago, New Zealand; D. APPLETON & CO., New York.

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12 Tea Spoons.....	1 4 0	1 10 0	1 12 0	1 18 0
6 Egg Spoons, gilt bowls.....	18 0	1 0 0	1 2 0	1 8 0
3 Sauce Ladles.....	10 0	12 0	12 0	13 0
1 Gravy Spoon.....	8 0	8 0	8 0	9 0
3 Salt Spoons, gilt bowls.....	8 0	8 0	10 0	11 0
1 Mustard Spoon, gilt bowl.....	2 4	4 0	4 0	4 0
1 Pair Sugar Tongs.....	1 8	2 0	2 0	2 3
1 Pair Fish Carvers.....	2 8	3 0	3 8	4 0
1 Butter Knife.....	1 4 0	1 10 0	1 10 0	1 10 0
1 Soup Ladle.....	2 8	4 0	8 0	8 0
1 Sugar Sifter.....	10 0	12 0	16 0	17 0
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